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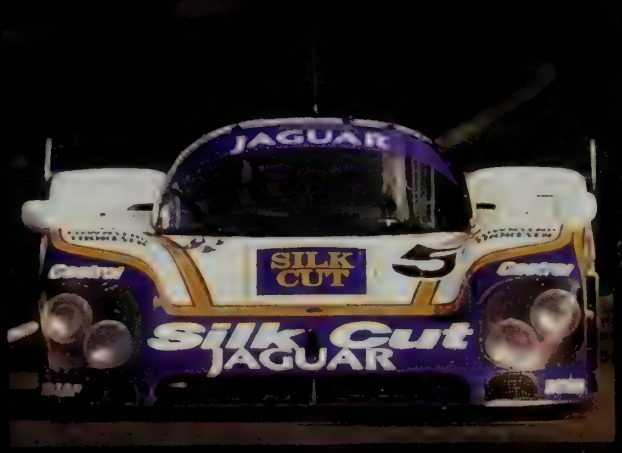
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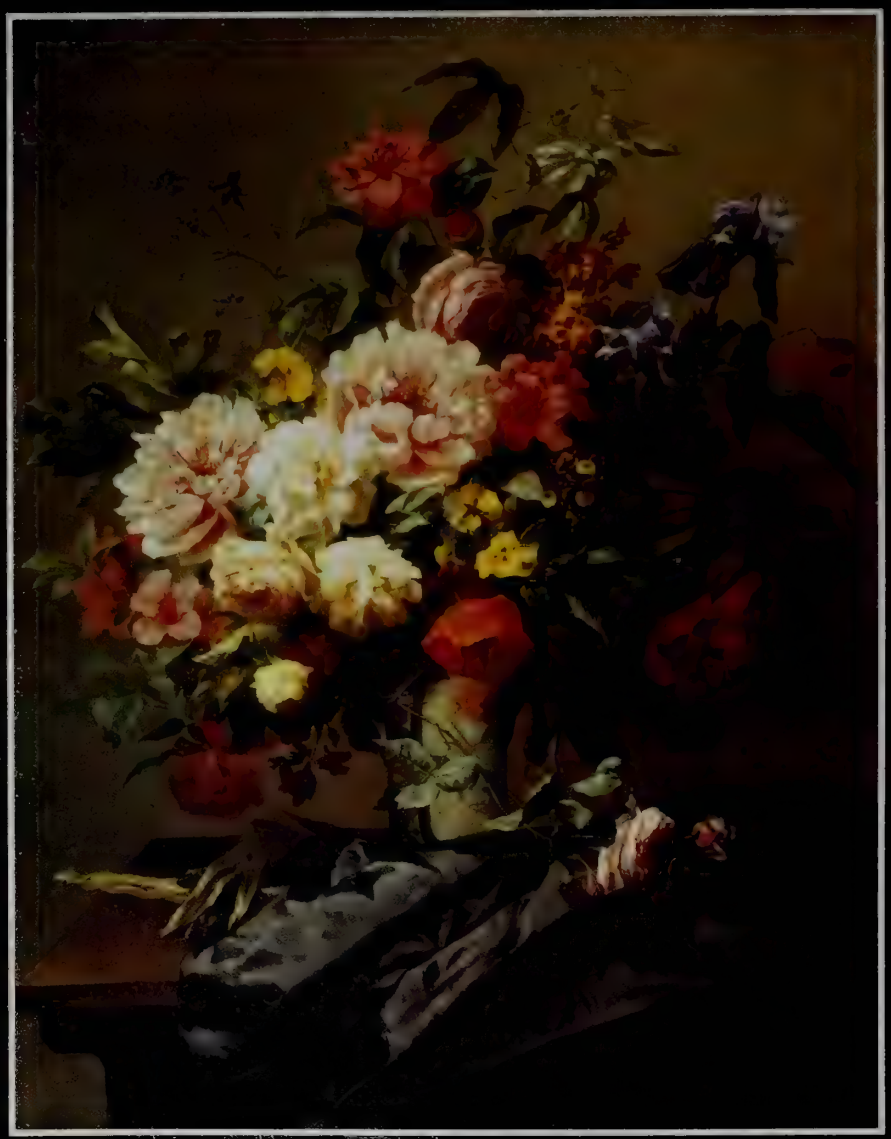
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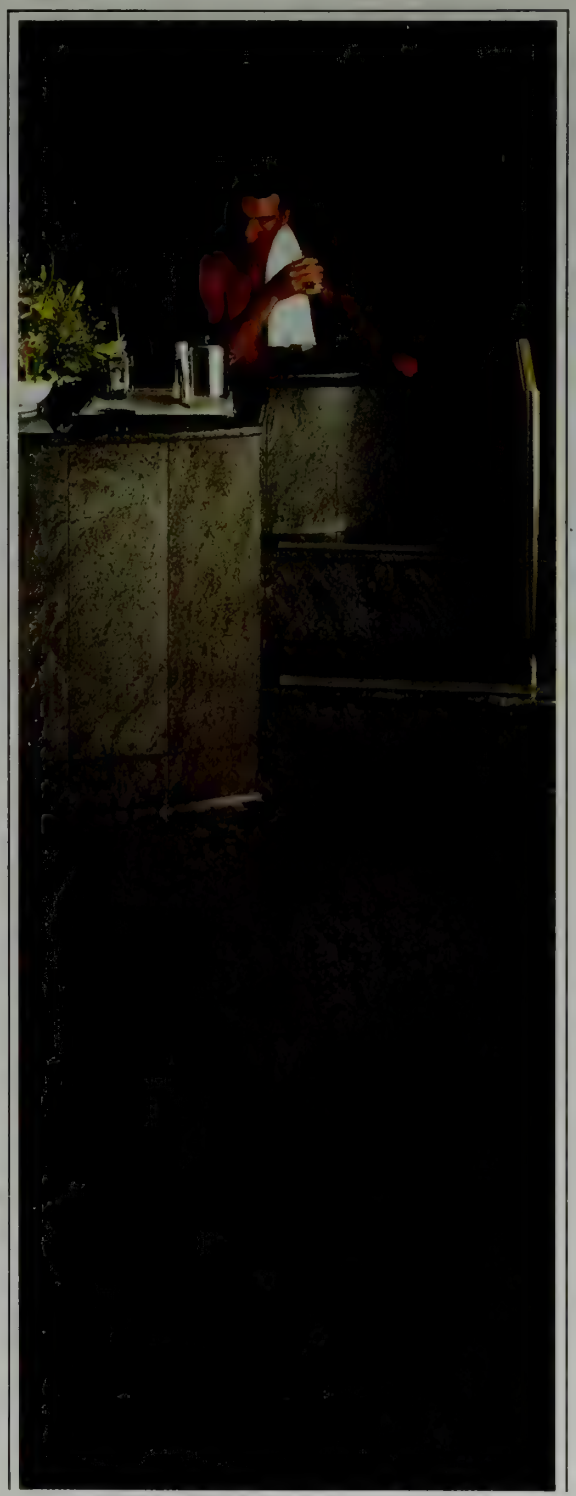
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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What a lovely holiday gift the December 1987 issue of *Architectural Digest* was. Your article on John Portman's beautiful house ("Architecture: John C. Portman, Jr.") is surely one of your most outstanding features ever. Thank you so much for sharing this breathtaking creation with us.

Connie McAllister
Lemoyne, Pennsylvania

In a broad international scope, John C. Portman, Jr., has displayed an entrepreneurial genius. Having said that, I would like to submit that Mr. Portman is the P. T. Barnum of contemporary commercial architecture. Unfortunately, you have dignified a fragmentary accumulation of building materials by suggesting that it is architecture. To be eclectic, even modernistically eclectic, one must be judicious and economical in application of style. This house has been conceived and executed with chaotic disregard for architectural styles. There is no certainty, no sureness, no identity. Mr. Portman is entitled to design and live in whatever he chooses to conjure up and pay for. One must, on the other hand, question the editorial judgment of *Architectural Digest* when you choose to provide such extensive and opulent coverage of a work of questionable architectural validity.

John Calvin Morris, Architect
Blairsville, Georgia

I was most interested in your article about the Portman house on Sea Island, Georgia. On a recent visit there, I saw this house from the outside and would like to comment on a point not covered in the article. The house sits on a narrow lot and the scale is so massive that it completely dwarfs the other houses nearby. I have always believed that the success of a piece of architecture is determined not only by the building itself but also by its harmonious incorporation into its surroundings. By this standard the house fails miserably and seems to be largely an expression of the architect's ego rather than an attractive addition to the landscape—in fact, it actually detracts from it. Now that I have seen your photographs of the interior, I concede that it is indeed an interesting and in many ways beautiful house—from the inside—but it would have been even more so had it been placed on a larger lot, where differences in scale and style would not have proven so detrimental.

Julia R. Pomeroy
Bronxville, New York

Regarding the Portman house: Monumental! I could have spent two weeks photographing all the design nuances. Some may call it extremely complicated; I found it totally exhilarating. This house is not a rehash, but a great flowering of the creative urge. It is fashionable these days to decry Portman's work; I believe there are few who really understand it.

Jaime Ardiles-Arce
New York, New York

I often enjoy journeying to the past by way of your Antiques features, and the December 1987 issue offered the most pleasurable trip yet ("Antiques: Toys in Transit"). It was a joy during the holiday season to get a glimpse of past generations' toys that are now collector's items, especially the quaint wood-and-iron ancestor of today's electric trains.

Sarah Erin
Lancaster, California

For me, the August 1987 issue of *Architectural Digest* is now a collector's edition. Your visit with the late James Baldwin is special. He will be missed.

Sylvia Fanning Rakestraw
Atlanta, Georgia



Crystal shown: Windswept.

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PEOPLE ARE THE ISSUE


JOHN BRYSON

Next month's issue features the residences of two of the greatest showmen of our time—indeed, of any time. On screen and stage respectively, Steven Spielberg and Hal Prince have presented tales whose magic has entered into today's culture and changed it forever. Their houses may surprise you. Given Spielberg's flair for the otherworldly, the Long Island house that architect Charles Gwathmey designed for him and his wife, Amy Irving, seems most remarkable in its adherence to the craftsmanship of past centuries. Spielberg says he approached the collaboration with Gwathmey "almost experimentally, to see if I could live in someone else's dream." An intriguin change of pace for a man who has consistently enticed us in his own cinematic dreams. On the subject of dreams, The Pha tom of the Opera, directed by Hal Prince, has record numbers theatergoers entranced. Of course, that's nothing new for th producer/director of such hits as West Side Story, Fiddler on th Roof, Sweeney Todd and Evita. Prince's simple house on Majorcan hilltop is where the idea for many such production originated. Perhaps, then, these houses aren't such a surprise.

Paige Rense

Editor-in-Chie


JOHN VAUGHAN

Rose Tarlow

Régence Variations

"If I'd consciously thought about the enormity of the project, I wouldn't have done it," says Rose Tarlow of her design for a Los Angeles residence that presented sometimes overwhelming problems, such as a sixty-foot-long living room with French doors and skylights but no windows. "I combined it with the sunroom for more light," she explains. An antiques dealer and furniture designer, Tarlow rarely involves herself with interior design, but while helping her client—with whom she shopped all over Europe—select furniture and other antiques, she offered a suggestion here and there. As she says, "It just evolved into my designing it." And once involved, Tarlow didn't limit herself to decoration. After several false starts with architects, it turned out that Tarlow—overseeing the details with a contractor, draftsman and the client—actually served as the project's interior architect. *See page 84.*



Valerian Rybar

Composition in Gray

Valerian Rybar could have been thinking ahead to the apartment shown this month when he said several years ago, "I don't attach as much importance to color as some designers do. Much more important to me are the materials used, their surface quality, the textures." The views from the Manhattan apartment



Jean-François Daigre

in this issue—owned by an interna tional financier who flies his own plane—are its most important feature and gray was chosen so that nothing would detract from them. In fact Rybar says that he and his partner Jean-François Daigre, frequently use just one color for a pied-à-terre, and he doesn't think it contradicts his preference for the sybaritic. "This apartment is very luxurious; we knocked down walls to increase the space, creating something tailor-made for the owners' needs. To me that's sybaritic." *See page 96.*

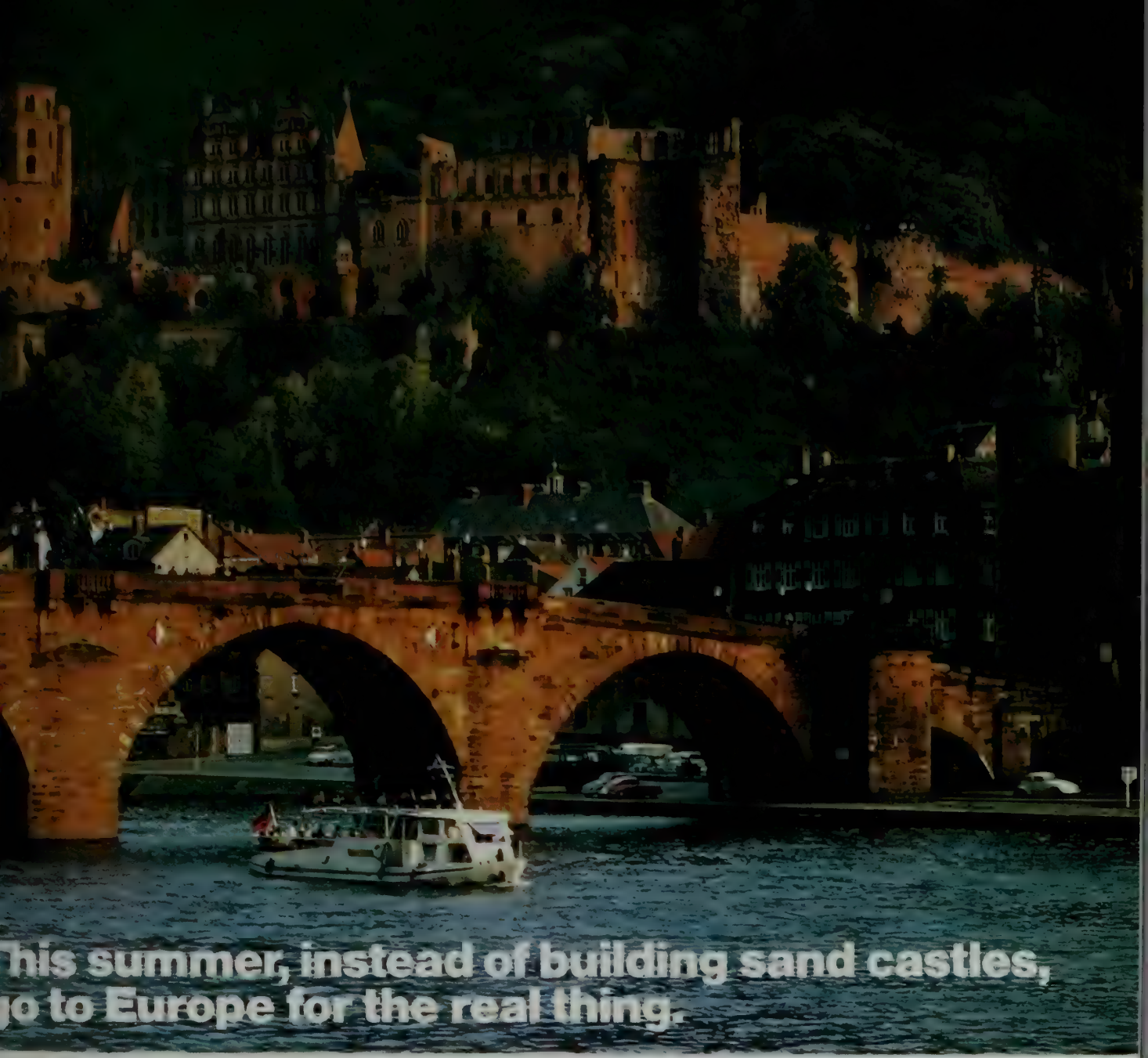

KENN DUNCAN

Diandra Douglas
Michael Douglas

Architectural Digest Visits: Diandra and Michael Douglas

"Built like a fort" is Michael Douglas's assessment of the Santa Barbara villa that he and his wife, Diandra, bought and renovated. For Diandra Douglas, whose childhood home in Majorca *was* a fort, the hilltop property provided the perfect setting for recreating a Mediterranean manor. The actor-producer was able to work from his library and take care of their son, Cameron, while his wife was studying at the University of California at Santa Barbara. But apart from their charmed private lives, the Douglases are deeply involved with other issues. His films, such as *The China Syndrome* and *Wall Street*, have an uncanny ability to tap

continued on page 20



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continued from page 16

into current events. Her work for the homeless in New York has led to a new project: installing kiosks at international airline terminals where charitable travelers can deposit their loose change. *See page 102.*


JOHN VAUGHAN

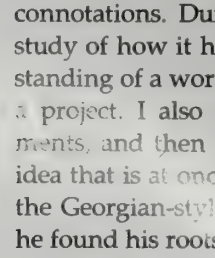
Pedro Friedeberg


MAX CLEMENTE

Patricia Bubela

Surrealistic Villa

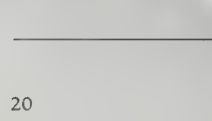
Artist Pedro Friedeberg was involved in every detail of the remodeling of his house in San Miguel de Allende, Mexico. When it came to where to place the telephone jacks, designer Patricia Bubela knew that Friedeberg and his wife, Carmen, simply didn't want any. "I object to the constant interruptions," says the artist. "It's hard enough for someone who works alone to be disciplined without temptation ringing in his ears." Friedeberg's aversion perhaps helps explain his enormous productivity: Since 1959 he has had over fifty one-man shows and been part of eighty group exhibitions. "The lack of a phone doesn't separate us from our friends," continues Friedeberg. "San Miguel is such a small town that we see one another every day on the street, at the open-air market or in La Dolce Vita, the local coffee bar." *See page 110.*


KYLE ERICKSEN

Thierry Despont

A Georgian Manor

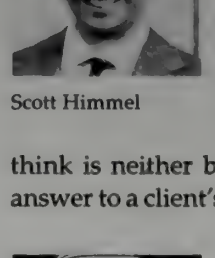
Not only does French architect Thierry Despont work on private residences and commercial ventures, he's also been called upon for more historical projects. "My work on the Statue of Liberty restoration took five years," he says. "It was a fabulous project for a French architect—so many historical connotations. During the first year and a half I made a study of how it had been built—that research and understanding of a work must happen before one actually starts a project. I also thoroughly research residential assignments, and then attempt to come up with a program or idea that is at once innovative and rooted in history." For the Georgian-style residence Despont created in Toronto, he found his roots in Palladio's theories. *See page 116.*



Darcy Bonner

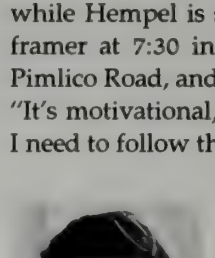
Machine-Age Aesthetic

"I grew up in a traditional older house that had no particular style whatsoever," says the owner of an apartment perched high above Chicago's lakefront. "I wanted the opposite of what I was used to. The apartment is a refuge for me rather than a showplace for guests and, accordingly, I wanted to



Scott Himmel

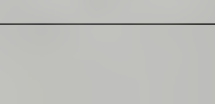
choose everything—from the door knobs up. But I had no overall ideas for the general look." Enter the architectural team of Darcy Bonner and Scott Himmel. "We had the freedom to completely redesign the residence," says Bonner. Adds Himmel, "By using natural and man-made materials we created a machine-age composition that I think is neither boring nor cold. It's a very personalized answer to a client's quest for a new direction." *See page 124.*


BRIAN MOODY

Anouska Hempel

Blakes Hotel

"The greatest luxury would be to have someone allocated just to me," says hotelier Anouska Hempel, Lady Weinberg, musing about what she would most like to experience as a guest. "I'd like someone who would unpack for me, check my appointments, note that on Tuesday I am likely to wear the white silk, then have the white silk ready on that day." Her own Blakes Hotel in London, known for its personal attention, may offer such a service in the future. Meanwhile Hempel is seldom at rest. She may greet a picture framer at 7:30 in the morning or see dealer friends on Pimlico Road, and she visits her hotel and shop every day. "It's motivational," she says. "People need to see me and I need to follow through on the details." *See page 130.*


MARIANNE HAAS

Madison Cox

An American in Paris

When Madison Cox left America for Paris a dozen years ago, he began a life that fulfilled scores of childhood dreams. "I like the U.S.," he says, "but my relationship with France exists on an entirely different plane, due partly to stories I heard when I was a boy and partly to my fondness for French literature, particularly the novels of Stendhal." Cox, whose garden-design career keeps him shuttling between continents, has filled his Paris apartment with objects found in flea markets. "I like to prowl through friends' shops—not to buy, necessarily, just to look." *See page 148.*

Jay Spectre

On Presidio Heights

When a San Francisco couple asked Jay Spectre to update their Stanford White house, it didn't mark the designer's first assignment in the city, but, as he says, "It's flattering to be asked there, because there are so many talented people in the Bay Area." For the residents the project presented some tech-

continued on page 24

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–Frank Lloyd Wright



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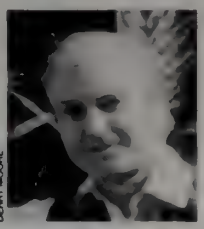
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continued from page 20

nological challenges. For example, a Chinese fresco w... too heavy for the stairs, so a ramp was built from the stree... and the fresco driven up by forklift. *See page 152.*


DERRY MOORE

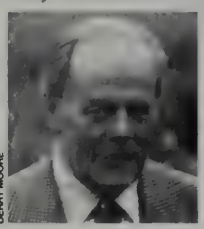
Alfred Cochrane

At Corke Lodge

"I inherited Corke Lodge in 1979," says Irish architect and designer Alfre... Cochrane, "after a string of exotic ten... ants, from Miss Georgina Magan—... whose real-life broken engagemen... was the inspiration for Miss Havishan... in *Great Expectations*—to Katharin... Hepburn. The house needed work, an... since I had a great quantity of salvaged granite to mak... repairs with, I decided to add a Gothick winter garden a... the rear of the house. Haste rather than Pompeii prompte... the trompe-l'oeil vegetation—I'm still waiting for the rea... thing to grow!" *See page 160.*


DERRY MOORE

Lady Anne Rasch


DERRY MOORE

Major David Rasch

Heale House in Wiltshire

No one knows better than Lady Ann... and Major David Rasch the truth o... Kipling's lines:

Our England is a garden, and such gardens are not made
By singing "Oh how beautiful!" and sitting in the shade.

At Heale, the Rasches do much o... the work themselves, assisted by only one full-time gardener. Still, there are plenty of people to exclaim "Oh how beautiful!" Visitors are welcome to view the increasingly famous gardens, and Lady Anne derives satisfaction from their comments as she weeds. "After all," she reasons, "what's the point of all that work if there's nobody to enjoy the results?" But anticipation is what she loves most. "The excitement of what's coming fascinates me." *See page 166.*


JOAN TEDESCHI

Harriette Levine

Depth of Field

"Collecting anything, if you do it with a passion, becomes a disease," says Harriette Levine, who with her husband, Noel, has assembled an extraordinary collection of early photographs dating from 1840 to 1940. Mrs. Levine heads her own design firm in Manhattan, so she well understands the challenge of displaying a collection. "It could easily have taken on a museum quality, which I didn't want," she explains. Because the collection is always evolving, she experiments with new ways to display photographs. Despite new acquisitions, however, she remains sentimental about her first: a Steichen portrait of Garbo. *See page 178.*□





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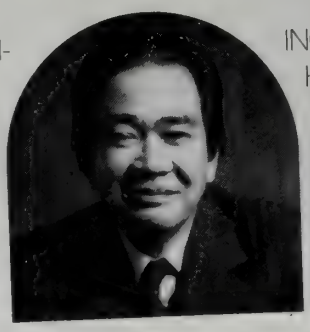
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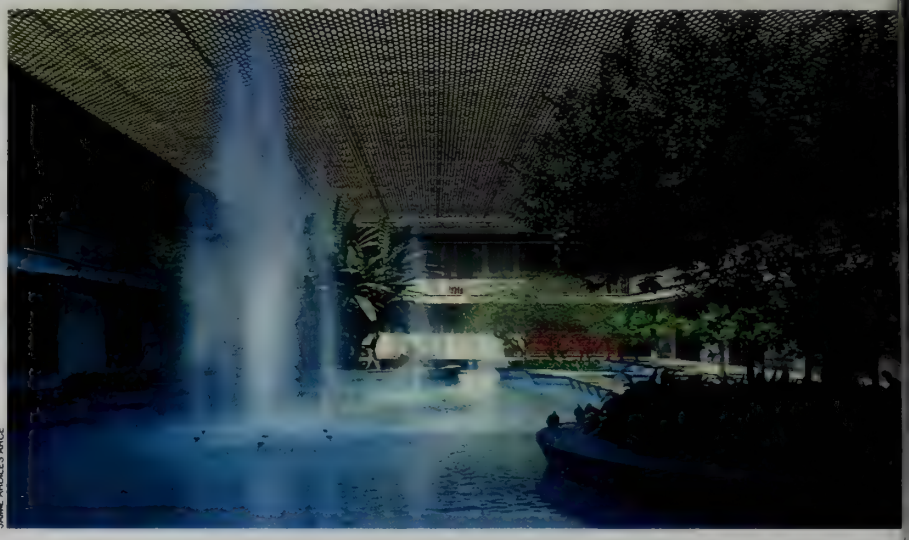
JAIME ARDILES ARCE



KEN NAHOUM

ABOVE: Bill Lacy, president of the Coope Union in New York, is part of the board tha oversees the architecture of U.S. embassies

ABOVE LEFT AND BELOW: Considered an excellent example of U.S. architecture abroad, Edward Durell Stone's 1954 design for the New Delhi embassy is built around an atrium water garden with fountains and islands of planting. Its chancery received an A.I.A. Honor Award in 1961



JAIME ARDILES ARCE

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There was no U.S. embassy in Paris to accommodate Franklin's mission, and he was obliged to do as all pre-1911 American ambassadors did—that is, find and pay for his own lodgings and offices. The Lowden Act of 1911 allowed the State Department to purchase and maintain buildings overseas—resulting, no doubt, from a plea by President Grover Cleveland back in 1895 calling for ambassadorial surroundings that avoided "unnecessary glitter and show," but at the same time would not seem shabby or parsimonious.

For the past two years I have sat on a three-man architectural advisory board called to Washington by the State Department to select architects for new embassies and chanceries located in far-flung countries, and to review their plans once under way.

We sit in judgment at a long government-issued conference table in a

continued on page 34

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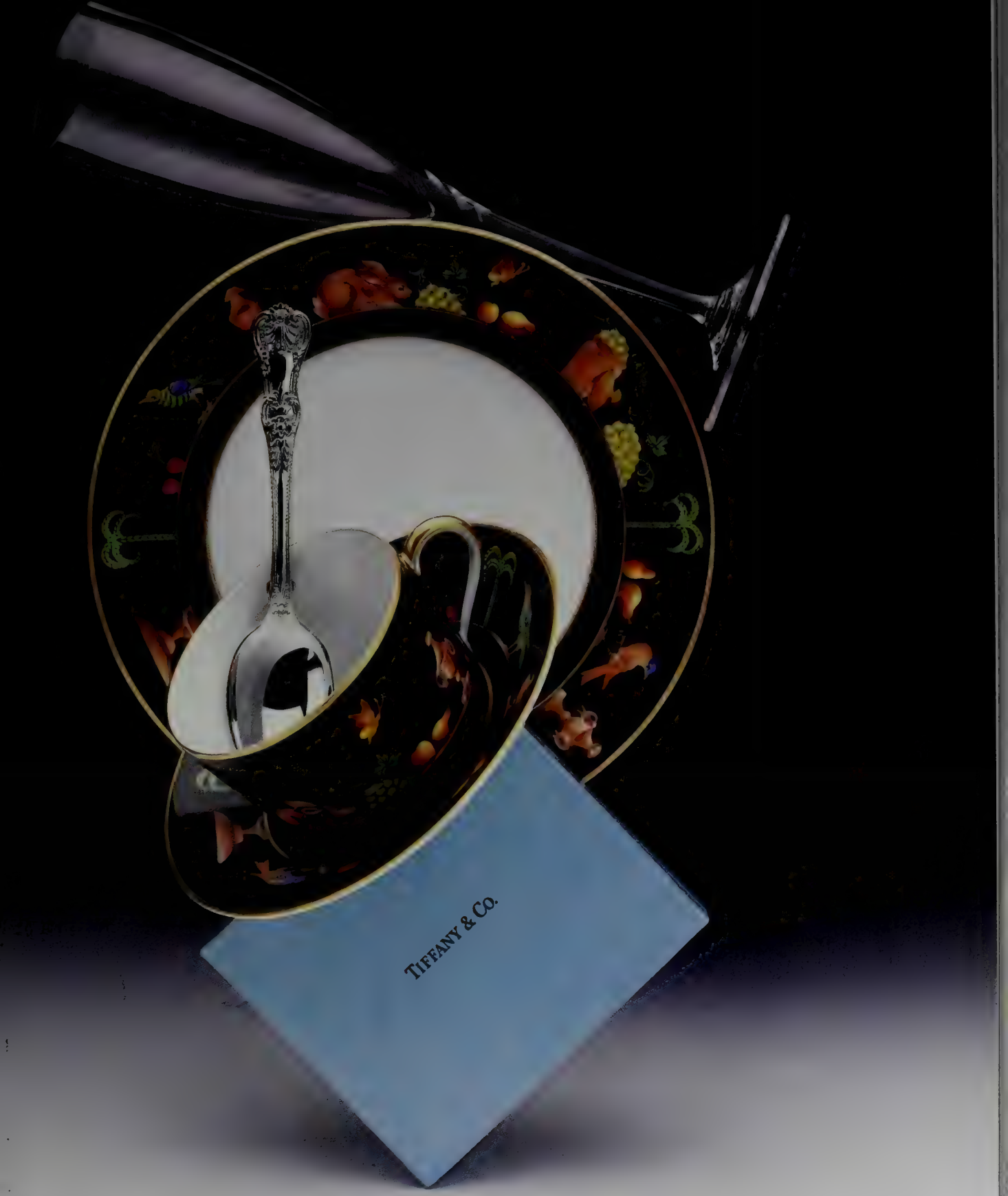
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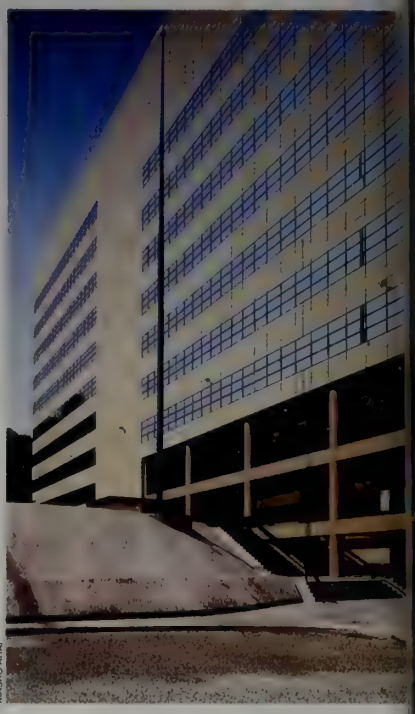
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Architectural Diplomacy
continued from page 28

fluorescent-lit room. Architects present models and drawings explaining their designs to our tribunal. Discussion in previous years would have centered as much on aesthetic matters as on the functional. Not so today. Those sometimes heated attacks and fervent rebuttals on artistic matters have largely been replaced by lengthy descriptions of "anti-ram" perimeter walls to prevent explosive-laden vehicles from arriving unannounced at the embassy's front door, and ways to protect ambassadors and their staffs against snipers and machine-gun fire.



JOCK POTTLE



MASAO ABAI

LEFT: A model of Kohn Pedersen Fox's 19 design for Nicosia, Cyprus, reveals the d sired balance of aesthetics, security and tra tion. The perimeter wall includes a tree-lin pergola. ABOVE: The Tokyo embassy, by Ces Pelli, 1972, fits its intensely urban settin

The panel on which I sit was established in 1954 by the then-secretary of state, John Foster Dulles, acting on the advice of three distinguished architects—Pietro Belluschi, Ralph T. Walker and Henry R. Shepley. They were summoned to Washington to address, among other matters, the idea of whether the U.S. should have a prescribed "official" style for embassy buildings—a persistent idea in the federal government that some attribute to Harry Truman (who, it was said, wanted our foreign outposts to be a string of miniature White Houses encircling the globe).

Dulles's three advisors came down strongly on the side of embassy designs that represented the best of current practice in the U.S. As Belluschi, the spokesman for the group, said plainly, "You get the best architect, and you get the best architecture." The State Department has attempted to follow that advice ever since, with varying degrees of success.

Over $400 million was invested in State Department buildings overseas from the close of World War II to 1970, with exuberant exportation of bold designs from the offices of distinguished architects such as Eero Saarinen, Edward Durell Stone, Walter Gropius, Marcel Breuer, John M. Johansen, Minoru Yamasaki and Harry Mohr Weese. There was a slowdown of activity during the economically depressed seventies. Business picked up again in the early eighties, under the leadership of William L. Slayton, at the rate of around $100 million a year, but no one could have predicted the effect that successive terrorist attacks would have on the design of foreign buildings or on the budget for the embassy program.

In 1985 the House of Represe tatives approved the Inman Repo (officially titled *Diplomatic Securit* which called for a five-year progra of $4.4 billion involving eighty em bassies. New government guideline federal funding and scientific inve tigations were set in motion at a pac unusual in slow-moving bureaucrat Washington.

President Eisenhower had no strin gent problems of security to dea with when Edward Durell Stone wa commissioned to design the Amer can embassy in New Delhi in 1954. was hailed by architecture critics an laymen alike as a model building tha expressed American ideals of open ness, hospitality and serene beauty while capturing some of the indige nous qualities of Indian architecture When one compares that building— still regarded as one of the most suc cessful in terms of good looks, func

continued on page 3



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Architectural Diplomacy
continued from page 34

tion and propaganda in the best sense—with some of the latest designs for embassies, one is struck by how accurately architecture is a mirror of the times and conditions.

Louis Henry Sullivan is credited with having said that "form follows function." If that is true, the overriding "function" that dictates the form of our present buildings is the need for impregnability. Everyone feared that the new U.S. embassies resulting from the Inman resolution might look more like Fortress America than the land of the free and the brave; that small, shatterproof windows, thick walls and elaborate entry checkpoints might be the distinguishing characteristics of this new architectural style—somewhat postmodern yet medieval in appearance. There was even some talk of hiring architects on the basis of experience in building prisons. Among the profession, this unease was heightened by the fact that today when an architect is commissioned to design an embassy building, he receives a two-inch-thick book of guidelines and criteria for the project. The foreword of that document states the commitment of the Office of Foreign Buildings Operations: to provide structures "that are as secure as practicable from the threats of terrorism, while expressing and underscoring the principles of freedom and openness." The mention of security and terrorism in the first sentence, followed by freedom and openness as the desired goals, sets up a formidable dichotomy.

Further instructions hold that the building should express in brick and stone such American qualities as "design excellence, dignity, strength, and goodwill." "Ostentation will be avoided" is the final admonition. Add to the list the need to respect local architectural traditions while coping with natural phenomena such as earthquakes, hurricanes an floods, and the architect must, it ap pears, have protean skills to succeed

What, then, should be the preva ing American architectural presenc abroad? There are at present a num ber of virulent strains of architectura styles loose in the land, ranging fron postmodern in rather pure and un adulterated form to unreconstructe modern—with some individualize hybrid variations. Laid over all thi rich variety is the impulse on the par of most American architects whe building an embassy in Yemen to in corporate some "Yemen-like" fea tures—even, as is often the case when none exist.

I posed this question at one o our critiques: Why is the U.S. ex pected to build embassies abroad tha "fit in," when—I had noticed—for eign embassies in America vigor ously reflect their own culture? They do not, it seems, feel the same com-



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unction to be contextual on our soil. But the crux of the matter is how o deal with security as a design de-erminant. Cesar Pelli, an architect of vorldwide reputation and former ean of Yale's School of Architecture, esigned the U.S. embassy in Tokyo n 1972 and was recently selected or a second commission in La Paz, olivia. But he was forced to with-raw in the face of the stringent secu-ty conditions that would have been laced on his office during the design nd completion of the project.

"Representatives came from the Department of Defense to study our ayout and procedures, and they ound us deficient," Pelli says. "They vanted us to have a separate office nd personnel for this one project."

William Pedersen, partner in the New York firm Kohn Pedersen Fox, aced such constraints in designing he new embassy in Nicosia, Cyprus. The size of the site, although prompted by security reasons, allowed for a more ceremonial, landscaped entrance than would otherwise have been possible," says Pedersen. "I believe the restrictions led us to the final design solution. Every project is a little like a puzzle. This one just had a few new pieces to deal with."

Like Pedersen, many architects accept the security requirements grudgingly but with an optimism that they can create U.S. buildings abroad that represent American ideals. There are many historical precedents for beautiful buildings in which the safety of the occupants is uppermost. "Small windows don't have to equal prisons, and the setbacks give more room to create courtyards and landscaped vistas," one embassy architect commented during a review.

Oliver Wendell Holmes, Jr., said, "We live by symbols," and federal architecture from the outset of the republic has opted for stately many-columned buildings that recall classical Greek and Roman models. Washington, D.C., is the largest repository of this symbolism, but America's 250 foreign embassies and posts are architectural "envoys" as well as diplomatic ones.

Charles Eames once said that the best architecture results from constraints and that these parameters should be welcomed by the designer. The need to be secure should not necessarily result in diminished architectural quality. Prisons and palaces both require a high degree of protection from intruders, but it does not follow that they need look alike.

Architecture is an inventive and adaptive art that thrives on the manipulation of space, form and light to serve the client's purpose. Some of our best, not worst, buildings abroad may yet result from these unwelcome new realities of contemporary international diplomacy.□



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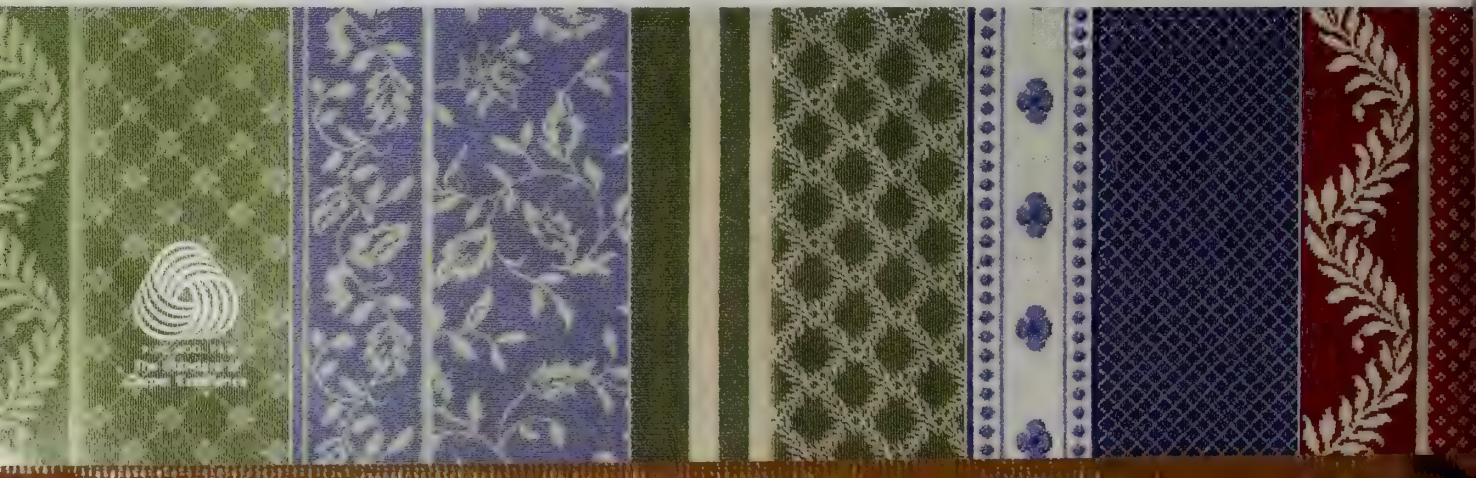
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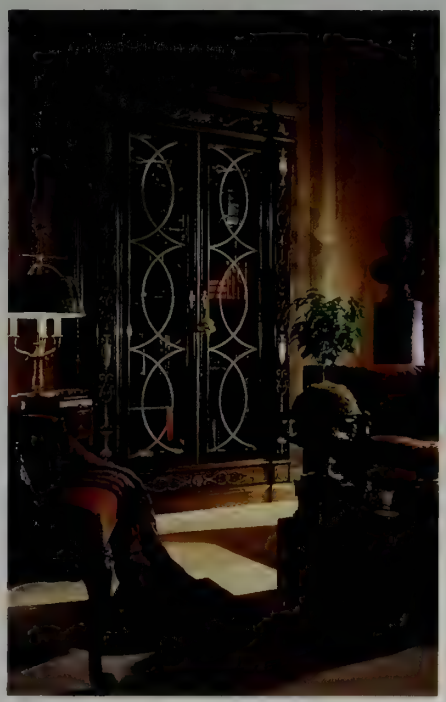
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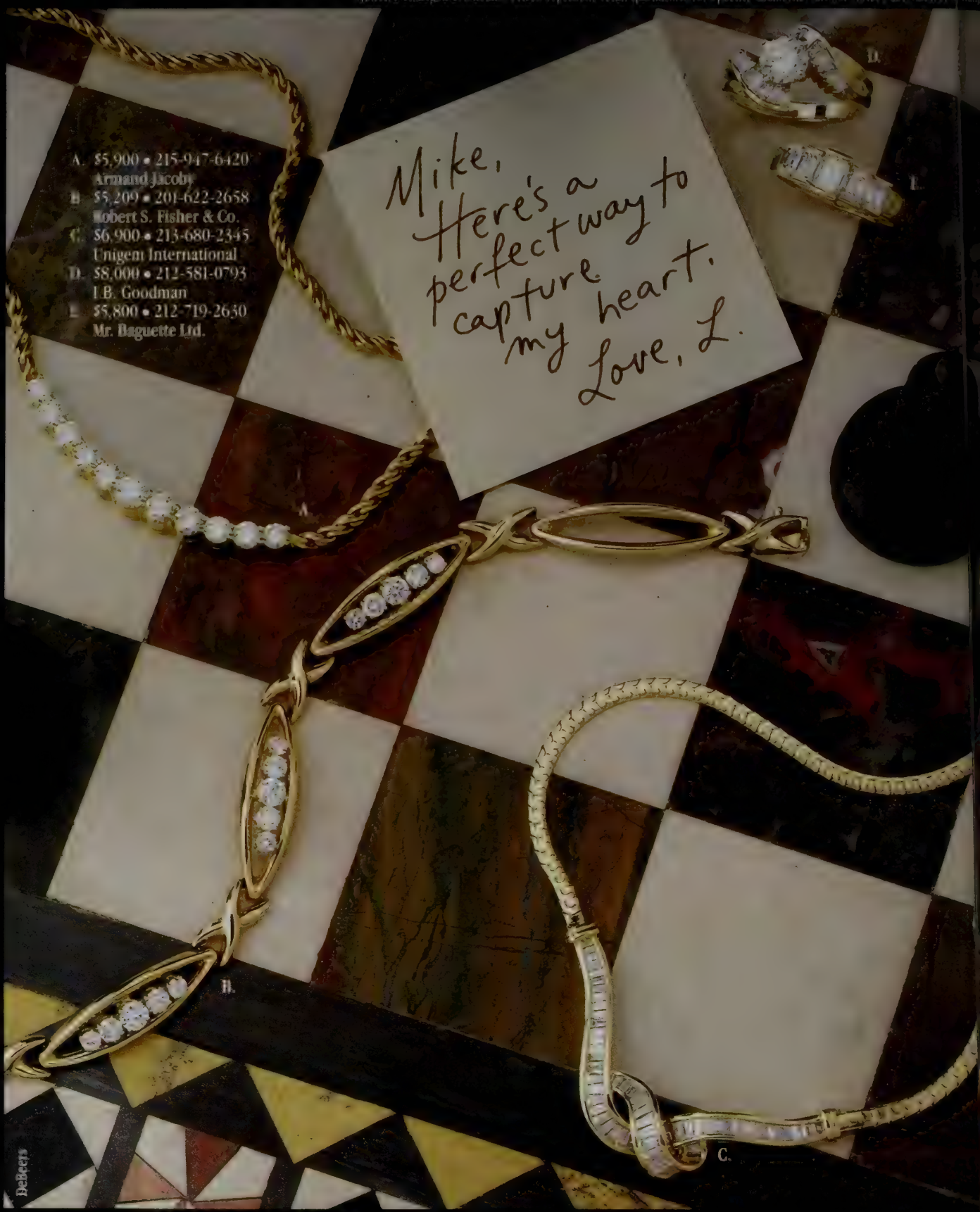
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ɔographies of Color

Michael Peppiatt

RARE VISITOR allowed into Frank rbach's London studio is immedi- y party to the artist's daunting y combat with paint. Within the t few hours, whatever is on the ent canvas-in-progress will by e miraculous fusion become a pleted work or, far more likely, a heap of garbled pigment on the floor.

For Auerbach, there is nothing between the miracle and failure. For weeks, even months, on end, he will make a new image every day, deem it unacceptable and scrape it off. By trial and error, total miss and near-miss, he establishes a profound intimacy with his subject, rejecting false brilliance and superfluity as his mind and eye close round a core of truth. After countless daylong struggles that require as much physical as mental stamina, the moment of grace arrives—the artist himself never knows when in advance—and the painting is ready to leave the studio.

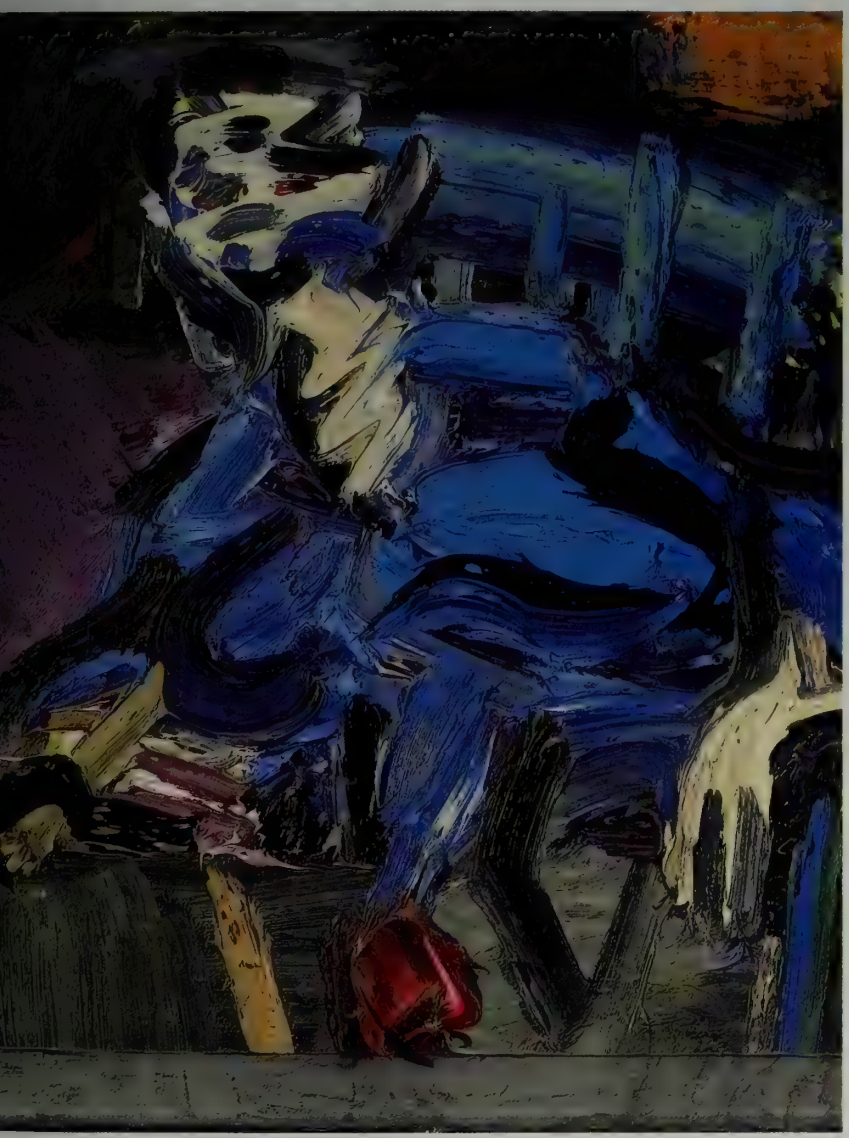
"It can also be more complicated than that," Auerbach remarks with an unrepentant smile. "Sometimes the gallery will come and collect a painting and photograph it and so on, and later I'll have doubts about it and I'll get it back and repaint it completely."

Auerbach has always worked in a pigment so thick that his portraits and landscapes take on a three-dimensional presence. Frequently the eye can make out no recognizable phenomenon in the luscious flux of heaped and troweled paint. His recurrent theme appears to be the infinite suggestiveness of oil paint. Then, out of the chasms and ridges of color, a face or a body or a view of London emerges with the startling power of a vision.

From his beginnings in the mid-1950s as a young painter fresh out of art school, Auerbach has been consistently faithful to a handful of subjects: a few favorite models, essentially, and some well-loved, well-observed sections of the London landscape, such as Mornington Crescent and Primrose Hill.

"For me, they're endlessly evocative subjects," the artist explains. "There's one model, for instance, whom I've been working from for years and years, and I suppose I do know her rather well now. But as soon as she gets here and settles down, so many possibilities come to mind that there's a very real, ur-

ough abstraction was in the ascendant when he began painting, Frank Auerbach was as nt about figuration then as he is today. "Reality always sets a new challenge," he says. A rious process led to the densities of color and deceptive spontaneity of *J.Y.M. Seated*, 1987.



continued on page 46



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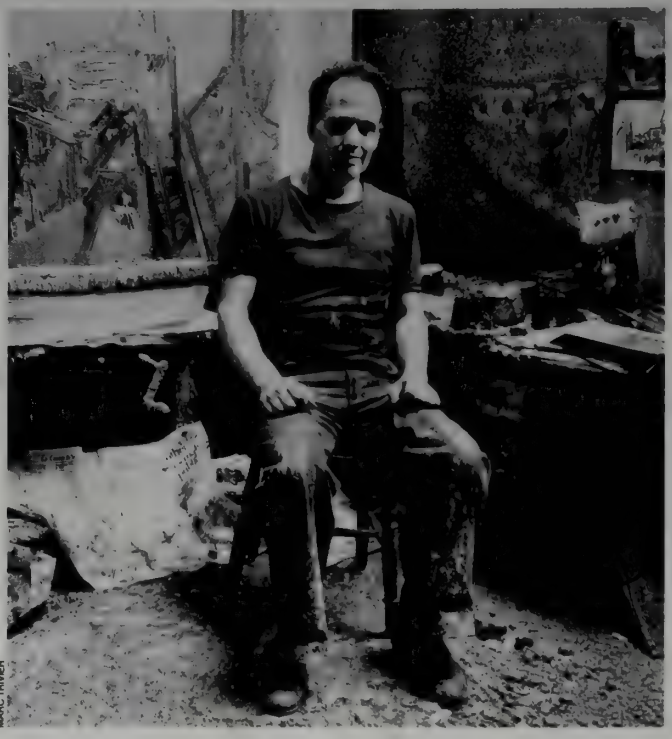
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Topographies of Color
continued from page 43



MARC TRIVIER



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ABOVE LEFT: An intensely private space, Auerbach's paint-encrusted London studio bears witness to thirty-three years of unremitting work. "Painters are poignantly aware of the passing of time," he says. "For me, art is an attempt to pin down the essence of an experience before it vanishes." ABOVE RIGHT: To Auerbach, portraits such as *Head of David Landau*, 1987, offer a seemingly endless range of expressive possibilities. BELOW: In *Tree on Primrose Hill*, 1986, an oil on board, the artist returns to one of his favorite subjects—a section of London he has painted often over the years.



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gent reason to do portrait a portrait of her. What's more, w you've been painting someone so long you're past being self-c scious, and that allows you to w more freely than if you had a stra er in front of you."

The artist's unswerving adhere to figuration meant that during first half of his career his work ceived the scantest of attention. versity, however, appears to s Auerbach, who was born in Berlin 1931 and who began life in Engla bereft of his entire family, at the a of eight. "When abstract art was the rage, the situation was cleare he says, "because doing figurati paintings then was like some ecce tric obsession, and only the peop who really *had* to paint like that d so." With the massive reinstateme of figuration, Auerbach has come be seen as an artist of vital impo tance concerned with renewing t great central tradition of Western a This achievement was officially si naled, for instance, when he w awarded the Grand Prix at the Veni Biennale in 1986.

continued on page



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Kerman (partial view)
12'6" x 12' circa 1900



Tabriz (partial view)
13' x 11' circa 1880



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Tabriz Silk
7' x 5' circa 1860

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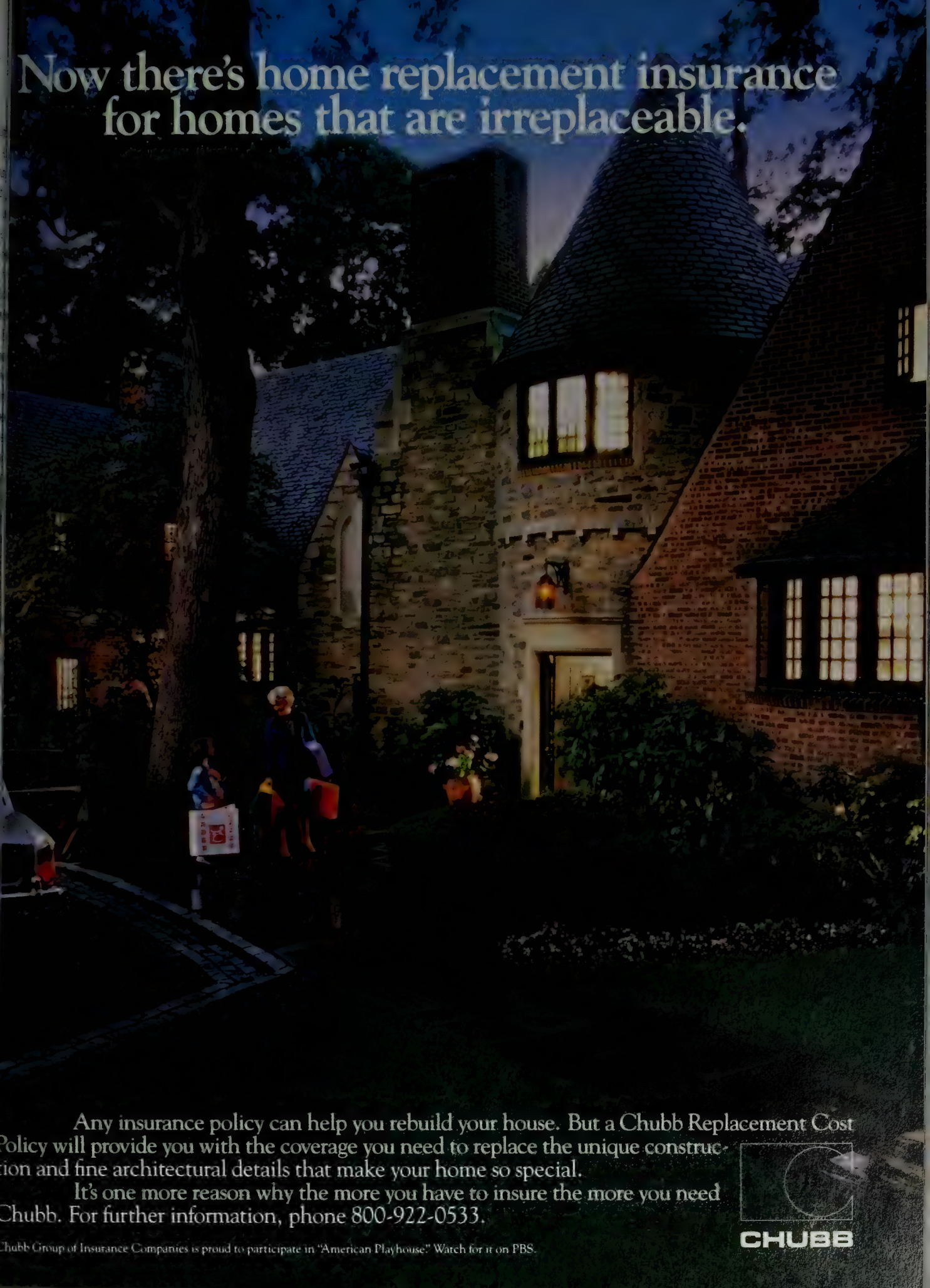
Frank Auerbach

continued from page 46

Intent on preserving a maxi amount of time for his work, A bach begins painting and drawi dawn every day of the week and tinues with an occasional break evening. His models apart, he ceives next to no visitors and no phone calls (for the good reason he has declined to have a teleph installed). The rough-and-tum structure that he uses as a studio itself become an eloquent monum to the constancy of his struggle. O the thirty-three years that he worked there, paint has dropp flicked and spattered in such g quantities that the entire surf is now caught under a kind of ored skin. The floor of this visua fascinating cavern appears to made out of cobblestones, but it is fact a huge, knobby pavement dried pigment.

"I paint above all to discover," A erbach says. "My ambition is to gra reality and get it down in paint." he defines his complex and subtle a proach to art, it becomes clear that is his own work's most perceptiv commentator. "Every time you mak a mark in painting, all sorts of po sibilities open up—and all sorts of ne problems to which you have to find solution. I think that truth and inver tion in art are the same thing. Truth finding a really new, coherent way o expressing something. The whol history of Western art is made o those discoveries, and in that sens nothing has changed for artists to day. We still have to invent each pic ture we make, just as Giotto o Dürer did.

"But however technically cunning and experienced you become as painter, when you take a brush to th canvas, you never know exactly wha kind of mark the paint is going t make. That's the excitement and th tension of the whole thing. An you're always trying to push yoursel over the edge of what you expect i the hope you'll create marks, images quite beyond anything you migh have predicted."□



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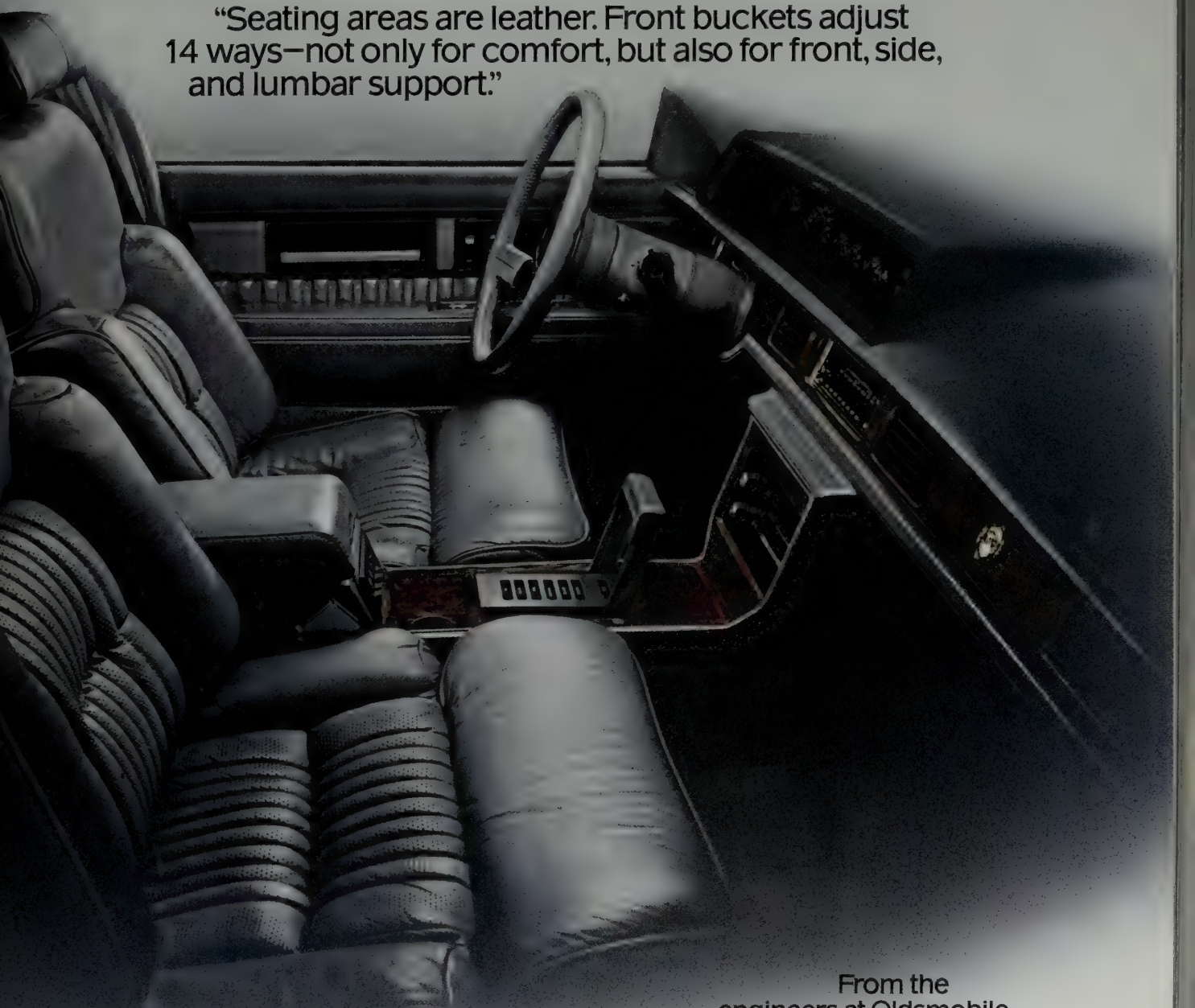
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The Victorian World of Gilbert & George

By Edward Fox

THE UNDERGRADUATE Oscar Wilde, contemplating a pair of precious vases on the mantelpiece in his rooms at Oxford, is supposed to have exclaimed: "Oh, would that I could live up to my blue china!"—as if, like a gathering of priests, the china exerted some improving moral influence. John Ruskin, the "Hebrew prophet" of Victorian sensibility, believed such objects reflected the collector's spiritual condition. "Perfect taste," he wrote, "is the faculty of receiving the greatest possible pleasure from those material sources which are attractive to our moral nature in its purity and perfection."

This spirit of high-mindedness is present in the collection of Victorian decorative arts amassed by British artists Gilbert & George in their house in London's East End. It is expressed by an overwhelming profusion of objects that includes over five hundred vases of astonishing variety, standing shoulder to shoulder on and within



PHOTOGRAPHY: DERRY MOORE





The London residence of artists Gilbert & George testifies to their admiration for the furniture and objects of the Arts and Crafts and Aesthetic movements of 19th-century England. TOP RIGHT: In the back sitting room, pottery designed by Christopher Dresser is displayed on an oak serving table by E. W. Pugin. ABOVE LEFT: The Brannam Room is devoted to pottery designed by Charles Brannam in the late 1800s. ABOVE RIGHT: Near Gilbert (right) and George in the sitting room are an Eastlake bookcase holding vases designed by Dresser, and a chair designed by A. W. N. Pugin.

heavy Aesthetic Movement and Gothi Revival furniture. The vases are th fruit of an age that considered then essays in pure, truthful beauty, an consequently the uplifting center pieces of the tasteful, "artistic" home

A similar spirit inspires the worl of Gilbert & George, whose steady rise to prominence was indicated by their winning the 1986 Turner Priz for services to British art. Their boldly dyed photographic pictures, mor forceful and often bigger than bill boards, unambiguously evoke stained glass—black grids are placed ove static, glowing, sermonizing image of human figures making a pilgrim' progress over the field of life. They are preaching to us, but through megaphone. "The true function o

continued on page 6



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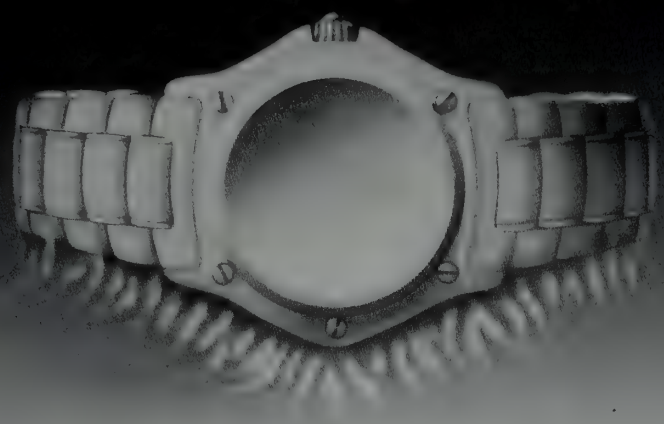
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The Victorian World of Gilbert & George
continued from page 56

Art," they declare in their book, *The Complete Pictures 1971–1985*, "is to bring about new understanding, progress and advancement.... Our reason for making pictures is to change people and not to congratulate them on being how they are."

Their very unusual residence reflects not only their artistic creed but also their rigorous way of life. They live in an eighteenth-century Huguenot merchant's house with four floors, the walls paneled in dark wood. The rooms facing the street are completely given over to their collection. The visitor ascends one flight after another to see room after room filled with Victorian treasures, some beautiful, some intriguingly grotesque. The top floor is the grand finale, presenting a dazzling spectacle of what seems like a forest of gleaming brass candelabra. Sunlight fills the room, and these tall, bright ecclesiastical objects blaze like some neo-Gothic conception of heaven.

The artists' collection is their only diversion from a rigid and strenuous life of work, which they carry out in a studio behind the house. Every day they put on their trademark three-button worsted suits, have breakfast and lunch in a workman's cafe in nearby Spitalfields Market, and work for twelve hours, or until they are too tired to continue. As soon as they return from the opening of one exhibition, they start work on the next, without pausing.

Their photo-pieces of the early seventies show the artists gazing into the gray gloom of the empty rooms of their house. These pieces suggest a time of tension, brooding and anxiety in Gilbert & George's collaborative artistic life. But those shirt-sleeved figures could have been thinking, "What this room needs is some furniture." In 1979 they began their collection. "We started off with four chairs, which we needed," Gilbert says. "The dealer told us they were from the Arts and Crafts Movement, and we began to get interested."



In the study, metallic crackle-glazed pottery by Sir Edmund Elton dominates an early 1870s ebonized mahogany cabinet by Bruce Talbert. About selecting new pieces for the collection, Gilbert says, "power and presence are more important than style and date."

Within five years, the artists had filled their house nearly to bursting with extraordinary pieces.

This interest spread to works of the Aesthetic Movement—"art furniture," "studio pottery," and other products of the great boom in household design and taste that lasted from the middle of the nineteenth century to its end. Within about five years, the artists had filled their house nearly to bursting with extraordinary pieces. The basement is crammed with things they have no room to display; upstairs, every surface, including the floor, supports a vase, a plate or a bowl. They have no favorites. "It's rude to choose," George says. "They're all friends." The collection has no more room in which to grow, so they do not dare add to it.

The transformation in British decorative arts that their collection reflects was sparked, in part, by the shock of the Great Exhibition held in London in 1851, when Britain, the factory of the world, sought to demonstrate its preeminence in the field of manufacture and design. A reaction to what was shown began with clarion calls such as Charles Eastlake's *Hints on Household Taste* of 1868, a copy of which Gilbert & George proudly possess. "Popular taste," Eastlake announced, "is something perfectly frightful, and sorely needs educating." Yet, he continues on a more positive note, "there are an increasing number of people in all classes who are desiring to live among more picturesque surroundings."

This desire led to an enthusiastic openness to new and diverse trends in the decorative arts. "It was the first time middle-class people could think about art," George says. There were, for instance, the works of Christopher Dresser, many startling examples of which are in Gilbert & George's collection. Dresser, a botanist by training, wholeheartedly embraced mass production as a means of enabling the greatest number of people to enjoy "picturesque surroundings." He disdained the dogma of his contemporary William Morris, who passionately espoused handcraft based on a medieval model, and designed works of sheer geometry with abstract botanical motifs. Dresser's conical silver teapot in the Gilbert & George collection looks like nothing so much as a rocket nose cone with an ebony handle attached. "He must have disbelieved in nature. It's more like a piece of engineering," George says.

Yet Dresser also designed what

continued on page 66





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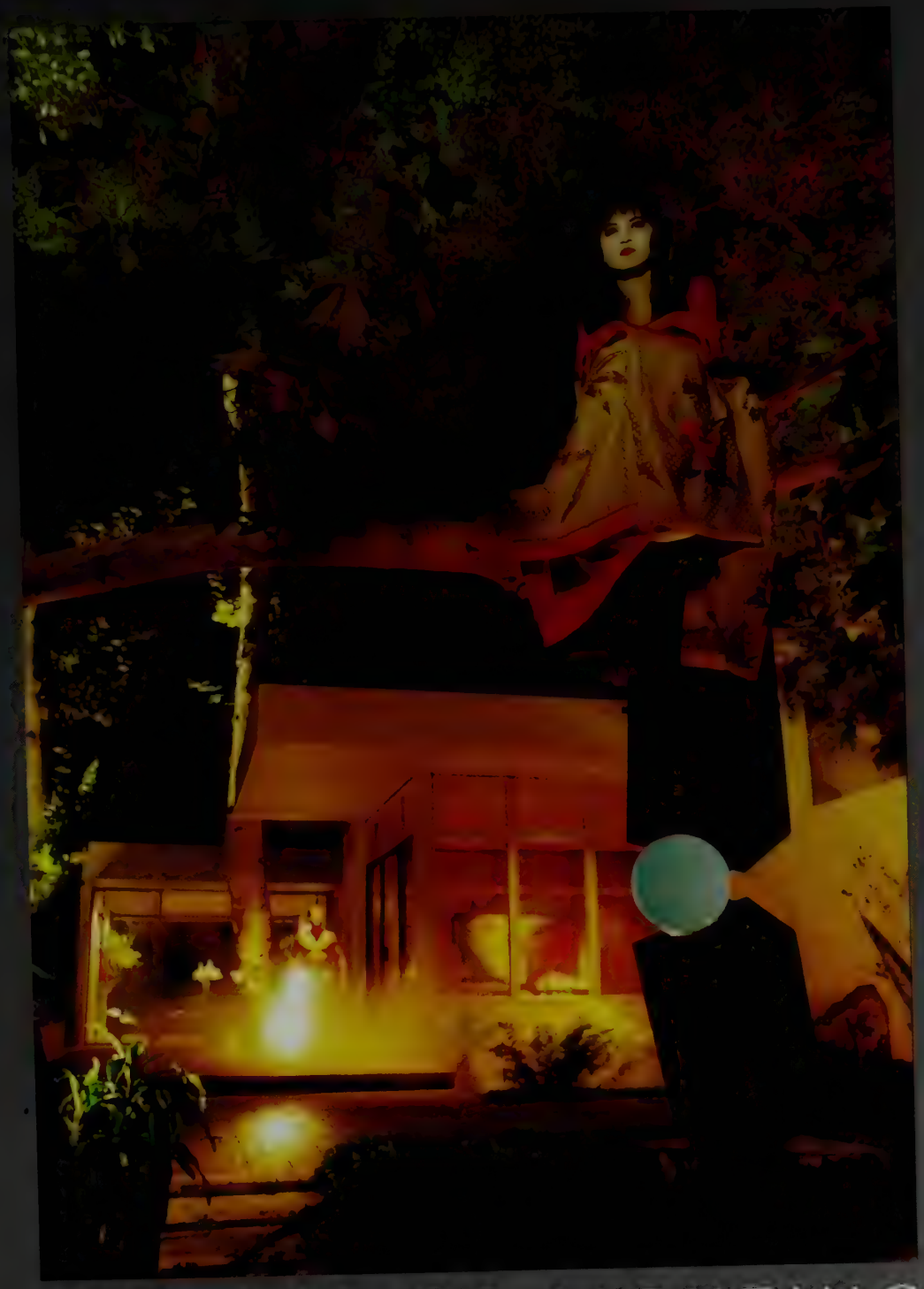


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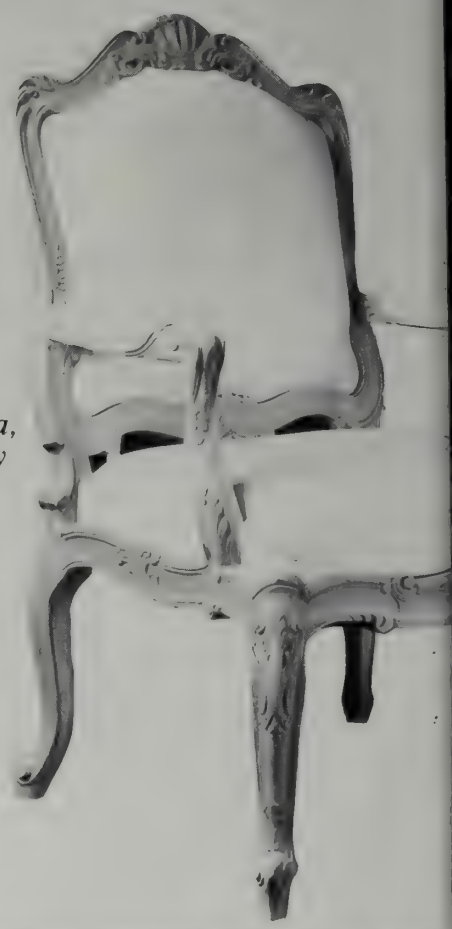
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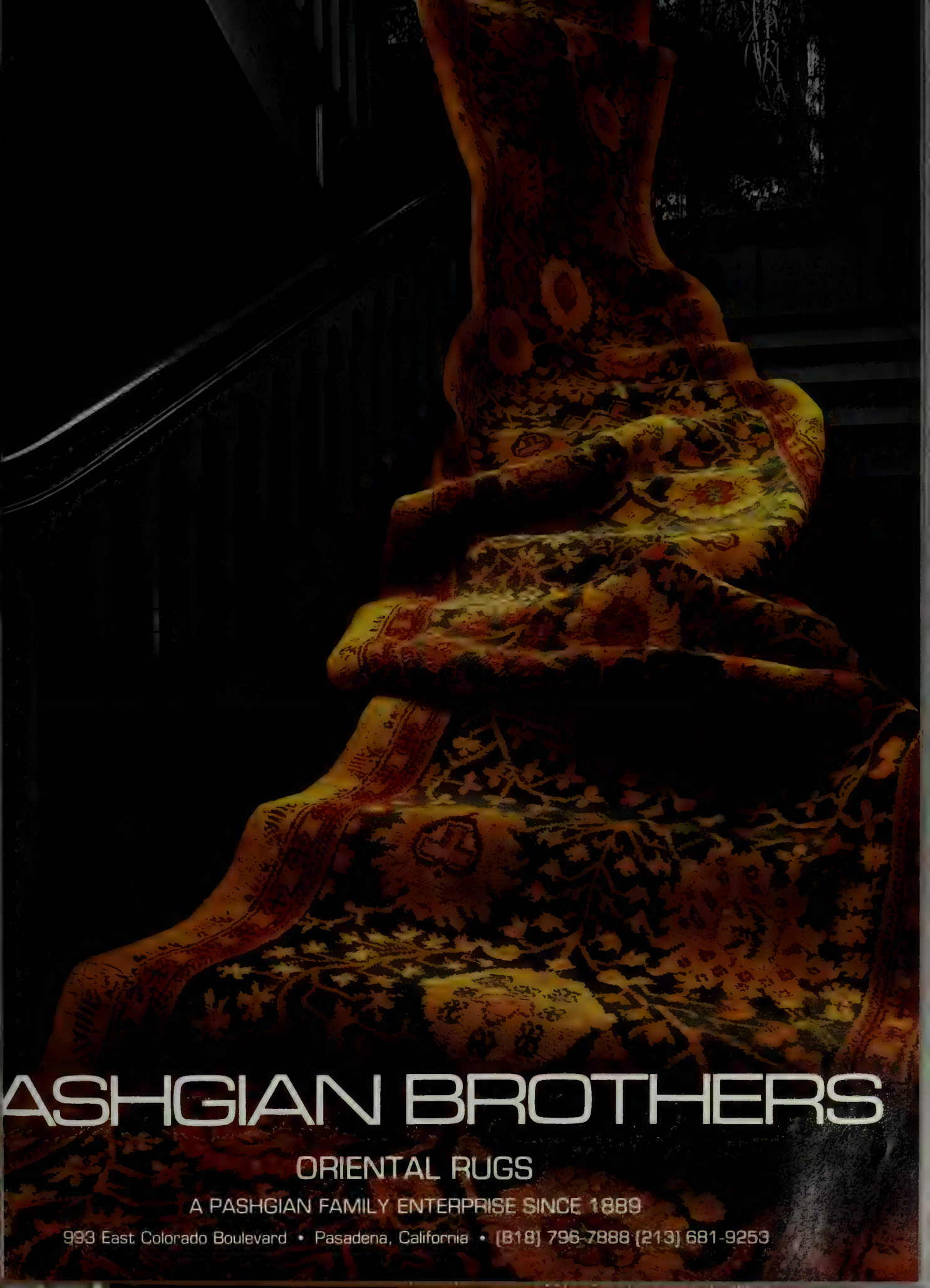
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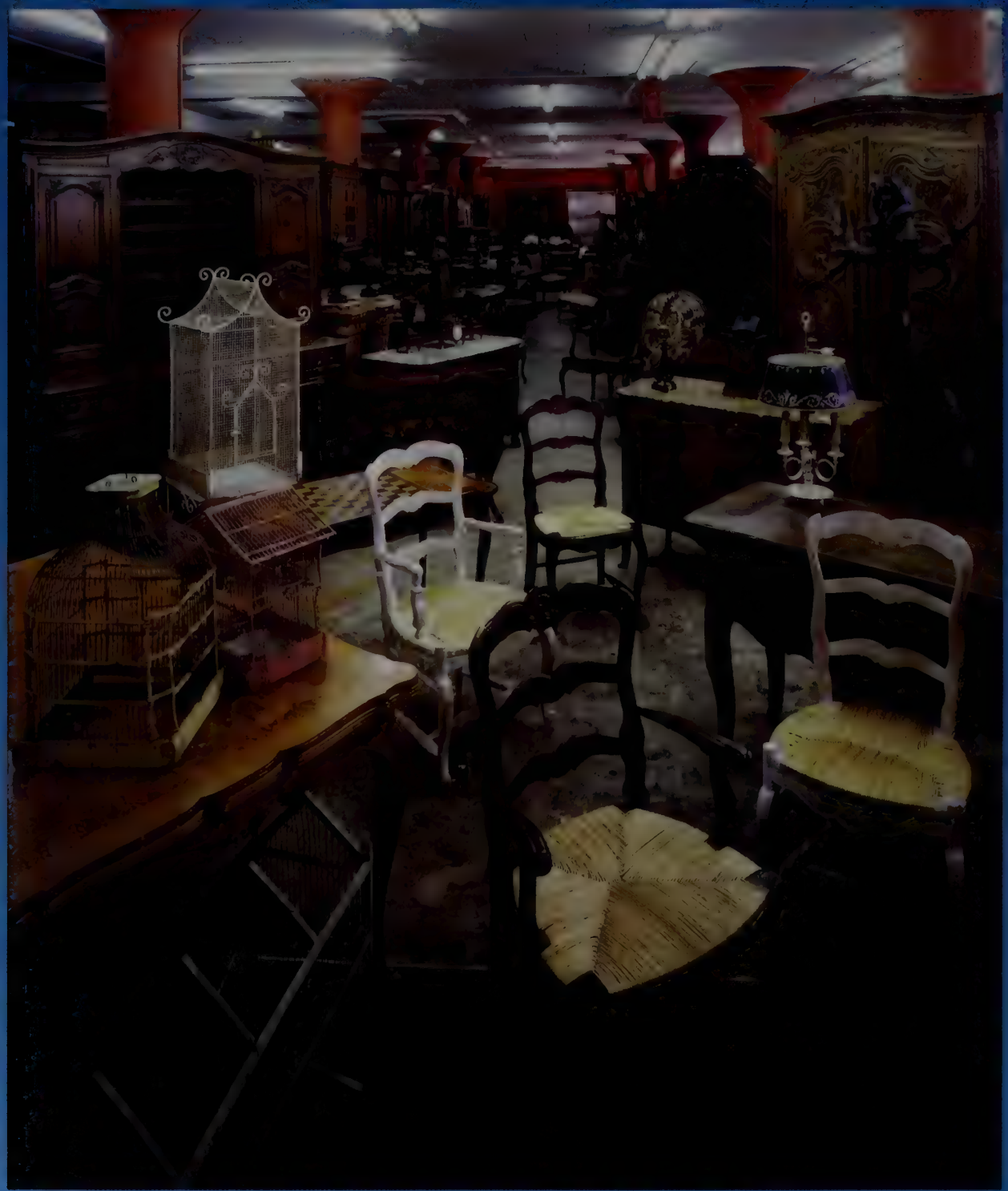
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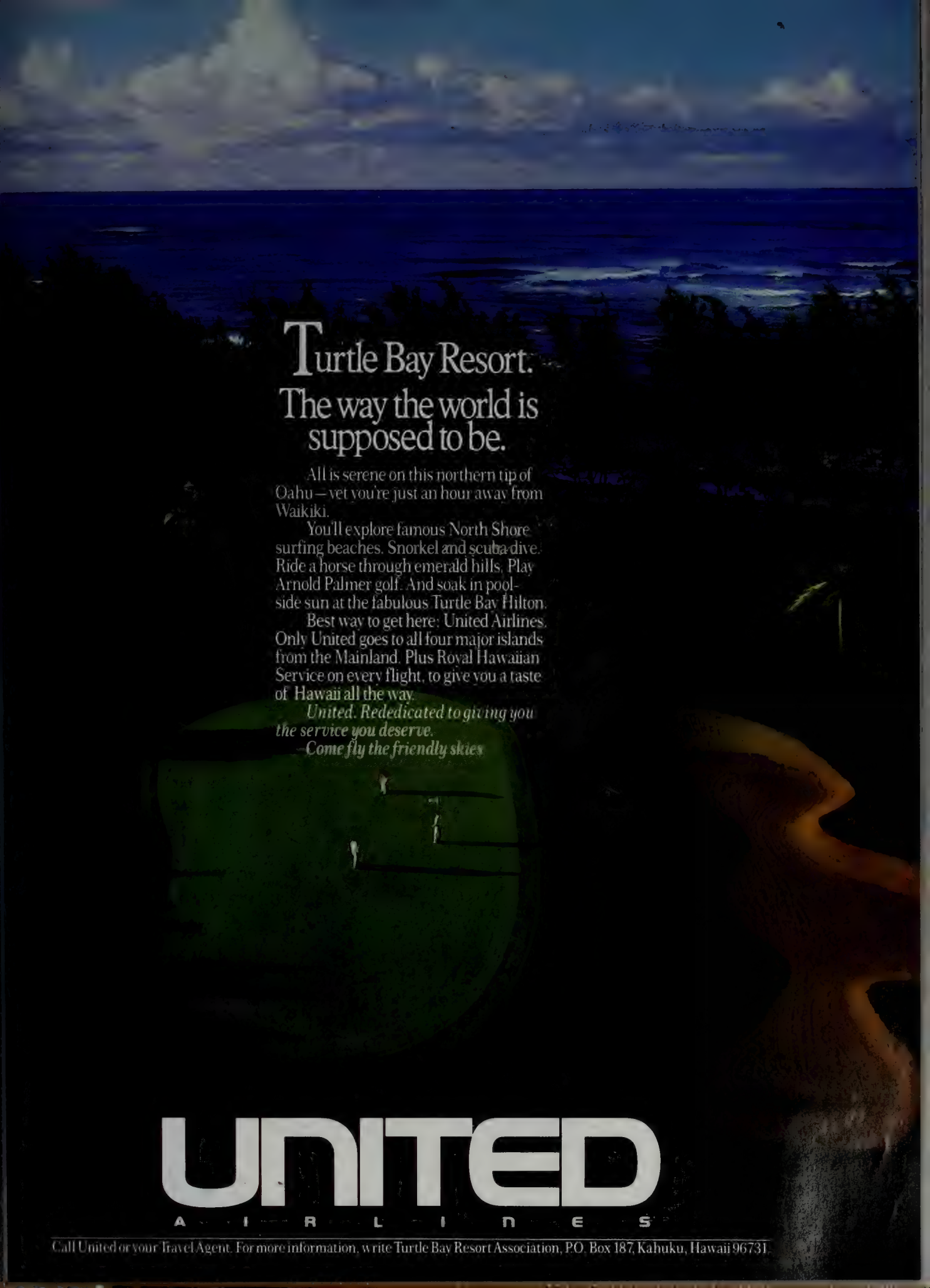

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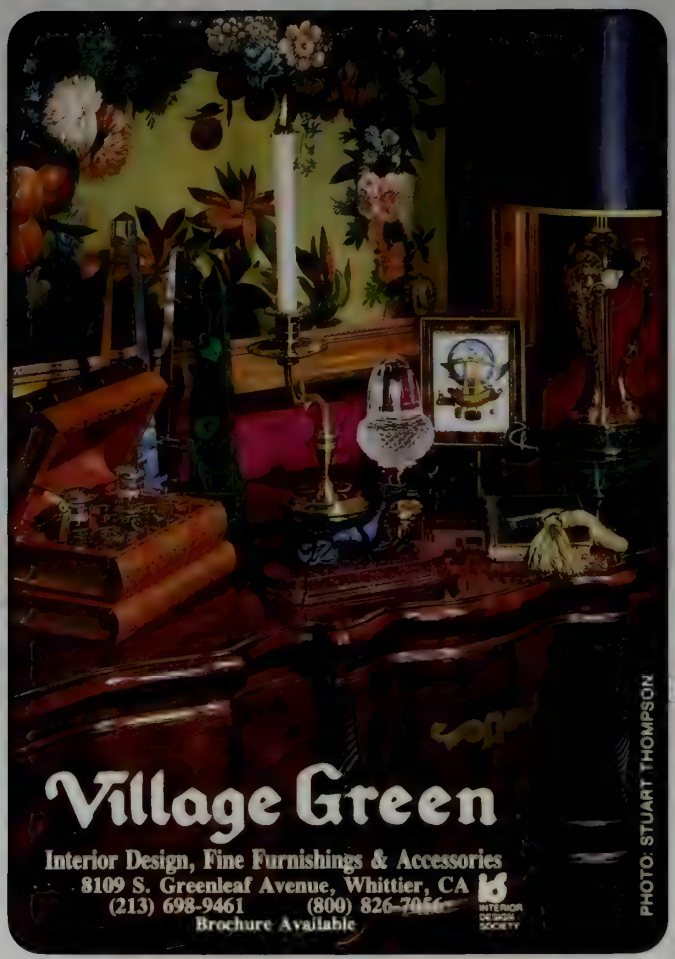


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The Victorian World of Gilbert & George
continued from page 62

some people consider rather unattractive mass-produced pottery. The artists have scores of these too: small bulbous vases distinguished by some novelty, like a hole in the middle or two spouts. They are perfect examples of what today, in a tone of mild horror, people might call "quaint," a description that once had a different value. "*Quaint* was a key word," George says. "It was a tremendous compliment."

But there were some designers who opposed quaintness. While the Victorians made Sunday excursions to Gothic churches covered with ivy, delighting in the picturesqueness of the scene, A. W. N. Pugin sought to revive the style that lay beneath the ivy. Gilbert & George have a Pugin table, a spidery piece with slender legs like flying buttresses. It is startling because it has the lightness associated with Gothic architecture rather than the heaviness of Gothic furniture. Pugin, who was responsible for much of the ornamentation of the Houses of Parliament in London, "reinvented Gothic architectural forms," says George, "and he did it for their religious meaning. He wanted to affect people's lives through the objects that were around them."

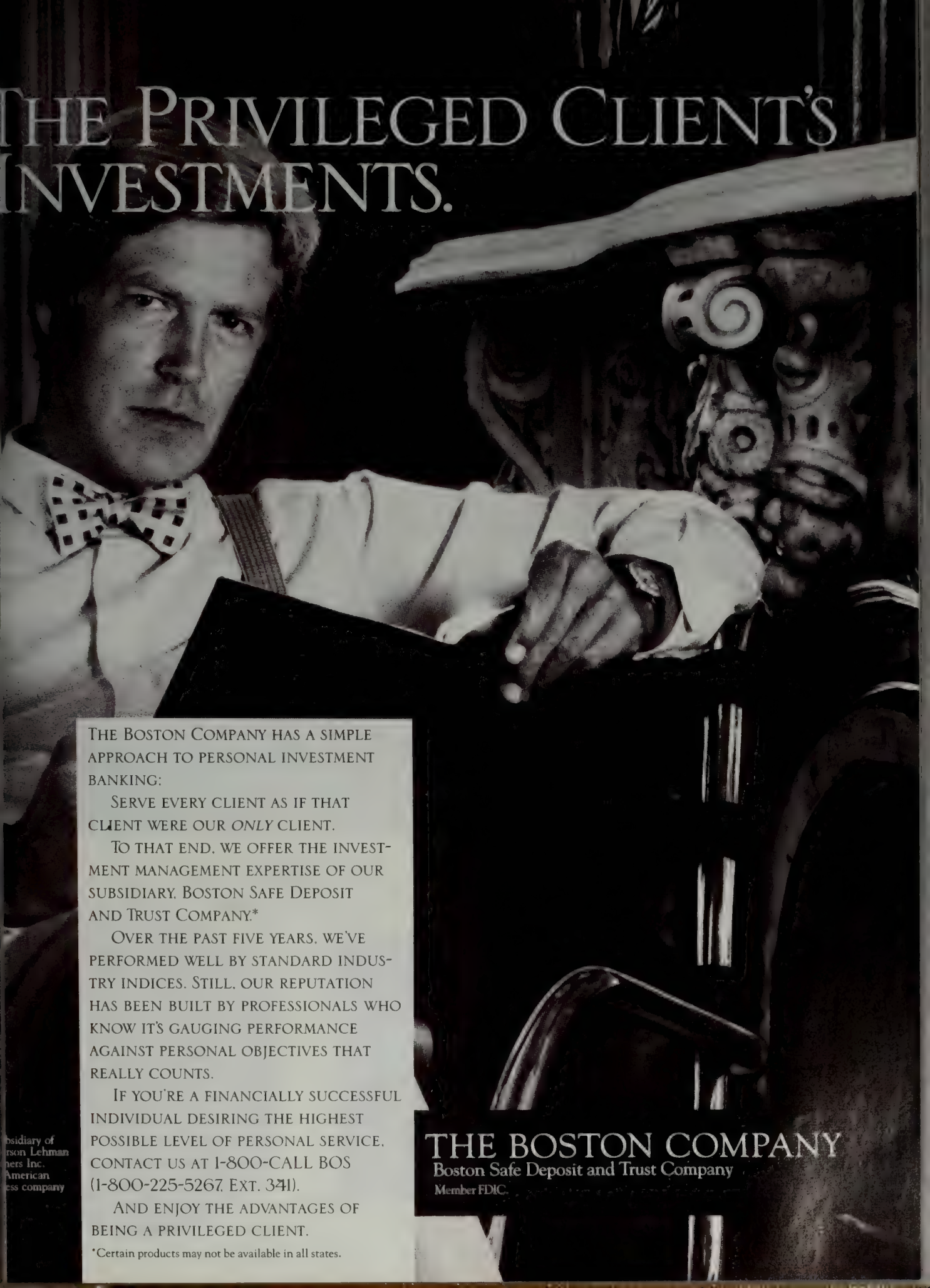
If Christopher Dresser represents the scientific side of reborn Victorian design and Pugin its religious quality, Sir Edmund Elton upheld its mystical side. Elton built kilns on his family estate in Somerset and personally produced a vast number of vases that are remarkable for their exuberance, even messiness, of form, color and texture. According to George, Elton said, "I want to be a potter like an ancient Briton." Many of his pieces are inscribed with the name of the person for whom they were made.

"It's all emotional feeling," George says of an Elton vase. "They look like open flowers—it's sexy stuff." He points out the blue nubs flowing like a wave around the base of the vase. "That's like a life-force—bubbles of energy. And those leaves, which have a human character, are like the ones you see in Disney's *Fantasia*. Edmund Elton was the complete opposite of Christopher Dresser.

"Art potters like Elton," George continues, "destroyed the idea that the artistic object had to look finely wrought. At the time it must have looked very extreme." Less extreme would have been the Barum ware of Charles Brannam, who designed tall ethereal vases in dreamy, watery blues and greens, decorated with the forms of plants and fishes. They leave behind their function as vessels and aspire to some higher condition—as pure Platonic form. "A vase was a very refined thing, like a poem. It was a composition, dated like a painting," George says. One of these vases, standing a head above its comrades crowded on top of a sideboard, is at least four feet tall. "It must have been an extremely difficult job simply to throw it. It's obviously an art object, more like a sculpture," says George. "You wouldn't put flowers in it. It's plainly an object for contemplation."

At the dawn of the age of middle-class artistic taste, pottery—which, with stone, is the enduring material of past great civilizations—was the ideal medium to express the loftiest sentiments, for there is consolation in the promise of posterity. These vases still project the illusion of Victorian domestic tranquillity, the fruit of empire, as a kind of eternal truth. Gilbert & George have captured this ideal in their encyclopedic yet distinctive collection. Yet they have amplified it to produce a visual spectacle that can be considered an intrinsic part of their art, steeped as it is in a kind of neo-Victorianism. □

"Art potters like Elton destroyed the idea that the artistic object had to look finely wrought."


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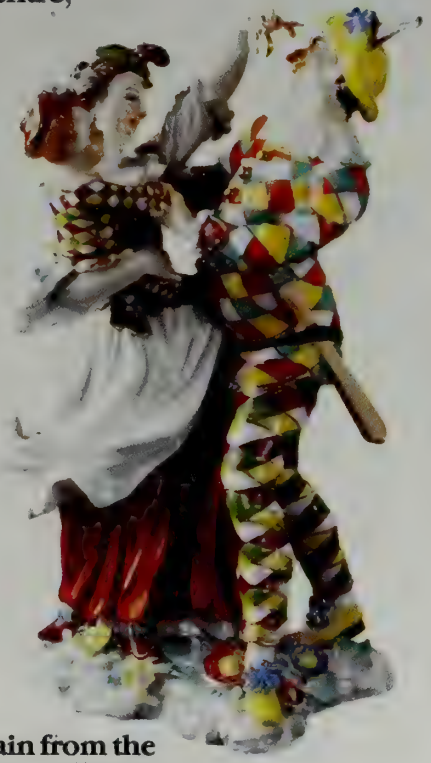
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COURTESY FINE ART SOCIETY

London's Fine Art Society gallery, which opened in 1876, specializes in 19th- and 20th-century British art. ABOVE: Gérôme's *Au Désert*, 1872, was showcased in the 1980 "Travellers Beyond the Grand Tour" exhibit. BELOW RIGHT: Director Andrew McIntosh Patrick in his office, which displays Edward Stott's *The Complete Angler*, 1886, and *The Nativity*, 1925, by Arthur Gaskin.

IN 1966, WHEN Andrew McIntosh Patrick first took on a leadership role at London's venerable Fine Art Society, it seemed that the gallery's best years were behind it. After a brash and innovative youth, the firm, founded in 1876, seemed to have settled into what Patrick describes as a "fusty, conservative old age."

Worse, with Pop Art and abstraction in their heydays during the 1960s, the gallery's unfocused mix of representational offerings seemed almost without a public. "Put simply," says Patrick, "we were middlebrow and middle class and it was not chic to buy from the Fine Art Society."

Two decades later, thanks to Patrick and an energetic new staff, the Fine Art Society is fashionable indeed. Moreover, art-world friends and competitors alike use words such as "pioneering" and "pathfinding" to describe the firm. The Fine Art Society is widely credited with having helped revive numerous collecting areas in nineteenth- and twentieth-century British art—ranging from high-Victorian painting and the Scottish school to architect-designed furniture—oftentimes with the major museums and auction houses following as poor seconds.

Such leadership is in keeping with the tradition set during the Fine Art Society's early years. During the nineteenth century the firm was credited with the invention of the one-man show, one of the most influential innovations in the history of art dealing. Critics of the period lauded the gallery's "educational role" and praised its comprehensive catalogues. Well they might have: Henry James wrote the notes for an 1884 drawing exhibition, and John Ruskin wrote the catalogues for no less than five shows, including an exhibition of his own Turner drawings.

Ruskin's great enemy, James Abbott McNeill Whistler, was also associated with the gallery during these early years. After Whistler's bankruptcy in 1879, the Fine Art Society sent him to Italy and commissioned his well-known series of Venetian etchings. Letters in the Glasgow University archives illustrate the gentlemanly badgering necessary to induce the temperamental artist to restrain his financial demands and to meet his deadlines. Whistler finally printed the etchings—one year behind schedule—in the room that is now Andrew McIntosh Patrick's office.

The Fine Art Society's association with Whistler drew other avant-garde figures to it, including British Impressionists Walter Sickert and Stanhope Forbes. Nor did the gallery ignore the great academic and society



DERRY MOORE

painters of the day. John Everett Millais, Frederic Leighton, Edward Burne-Jones and John Singer Sargent all exhibited at the Fine Art Society during its first quarter-century.

It is only natural that canvases by such prominent nineteenth-century figures seem at home at the Fine Art Society today. The firm continues to do business in the same premises on

continued on page 74


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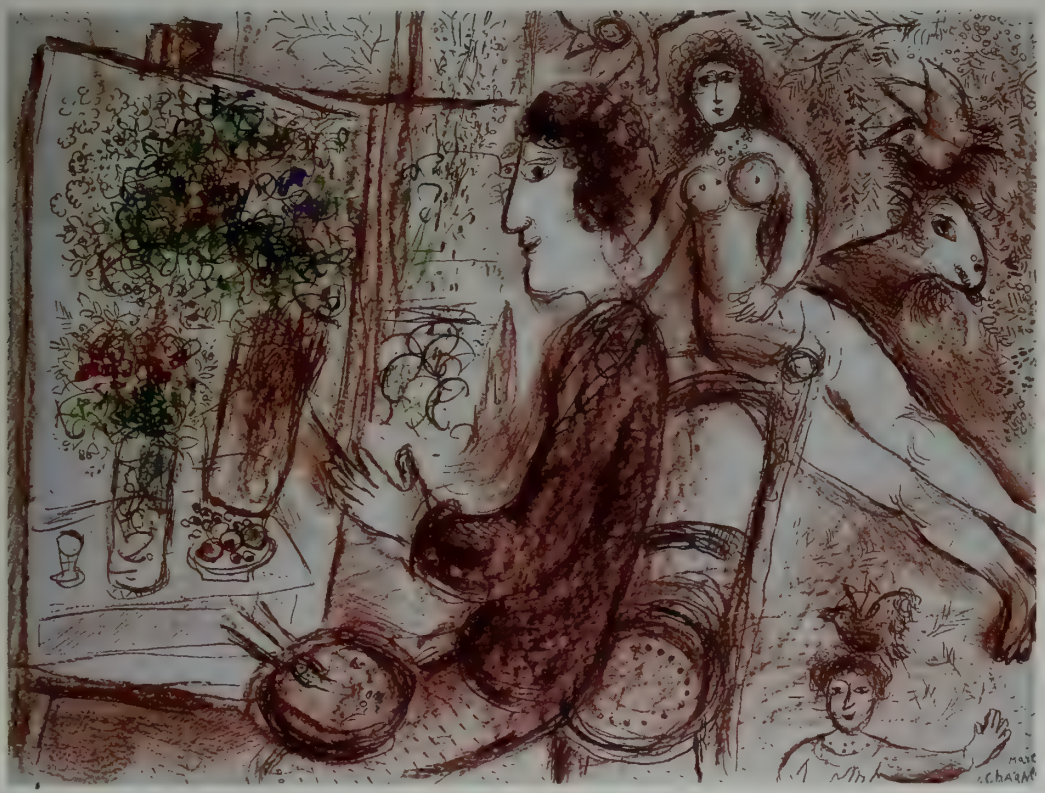
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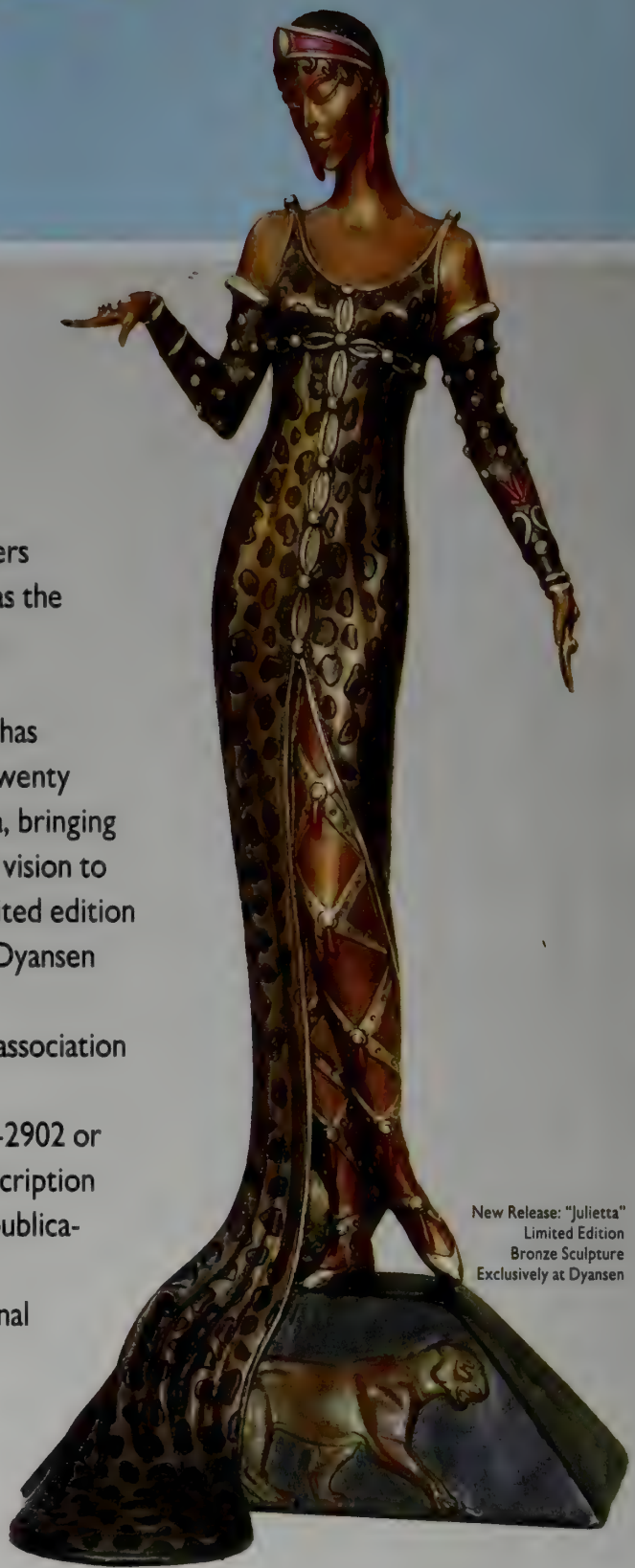
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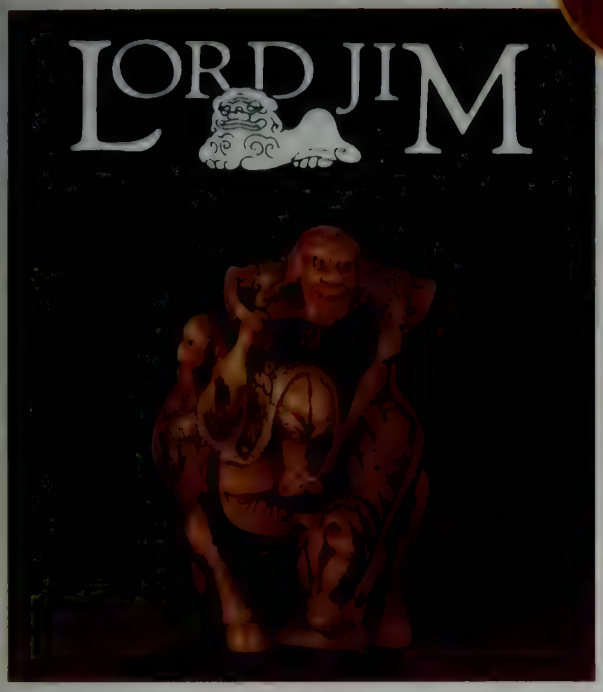
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SOMETHING
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TO HAPPEN...

London's Pioneering Fine Art Society
continued from page 70

New Bond Street in which it opened 112 years ago. Physically very much reminiscent of a Victorian gentlemen's club, the gallery suffers from none of the associated pretense or stiffness. One client describes it as a "perpetual open house. There is never any feeling that if you don't buy, you shouldn't be there. The staff cares about the pictures and wants to share the excitement."

The warm, relaxed persona of the Fine Art Society is inevitably a reflection of the men who run it. Managing director Patrick and co-directors Peyton Skipwith, Simon Edsor and Tony Carroll have spent the major part of their working lives at the firm, and they form a cohesive, almost familial team. Says Patrick, "With one exception, each of us joined the gallery at twenty years of age, essentially as children, and we've grown up together." Though roles constantly change and overlap, it is Patrick, a witty, hyperkinetic Scotsman, who animates the gallery. He describes his fellow directors with the sort of affection that comes from years of familiarity. Edsor, he notes, "likes fast cars and ski slopes—rock stars adore him." He describes Skipwith as a "delightful eccentric, a scholar in battered clothing" who works with the museum world. Carroll is sensitive, discreet and highly knowledgeable; "the wealthy collectors and the Arabs all deal with him."

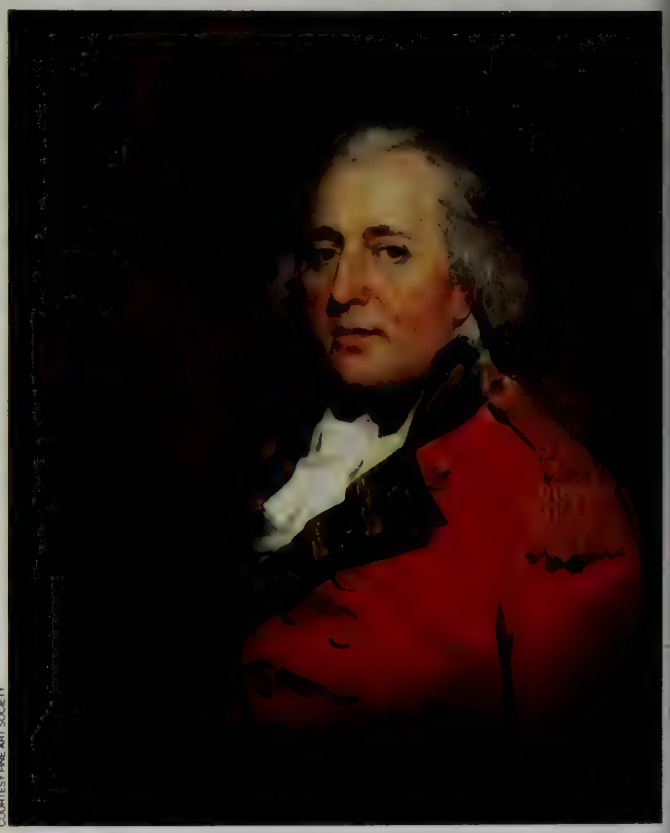
With different personalities come different tastes and interests, and this diversity has served the Fine Art Society well. Major successes like the firm's 1973 exhibition of Bakst costume designs, and the 1986 "Sculpture in Britain Between the Wars" were, in essence, the private passions of individual directors taken public by the gallery. The common denominator is an ability to look beyond fashion—a matter both of taste and of economics. Peyton Skipwith explains, "When we began, we were all deeply involved as collectors, yet at the same time we were young and not highly paid. Our eyes had t go to the undeveloped material, an this is where we led the gallery."

This approach proved to be th perfect tonic for the ailing Fine Ar Society in the sixties. Interestingly the directors found much of the "un developed" material they sought i the history of the firm itself. Lookin back over the two-thousand-odd ex hibitions the Fine Art Society had or ganized since its inception, the mer "eliminated the dross" and moved t revive the best of the society's heritage. "The Fine Art Society became a sort of alternative eye," says Patrick. "We made a conscious attempt to rediscover the top-flight British artists that mainstream art historians had dismissed because they were outside the principal thrust of the avant-garde. During the sixties and the seventies, one might say without exaggeration that to a significant degree we were *inventing* today's market for British art. We were initiating the scholarship as well as categoriz-

RIGHT: *Major Alexander Steuart*, circa 1813, was painted by Scottish artist Sir Henry Raeburn, Royal Academician and portraitist of the great age of Edinburgh, the "Athens of the north." BELOW: Charles-Théodore Frère's *La Halte des Chameliers*, center, hangs above Sir William Hamo Thornycroft's sculpture *Putting the Stone*. Juxtaposed with the Aesthetic Movement mirrored sideboard are *Forget-me-nots* by Albert Moore, top, and Sir Frederic Leighton's small study for *The Bracelet*, 1894, right. The sculpture in the foreground is *Lion*, by John Macallan Swan.



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COURTESY FINE ART SOCIETY

continued on page 80



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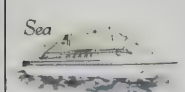


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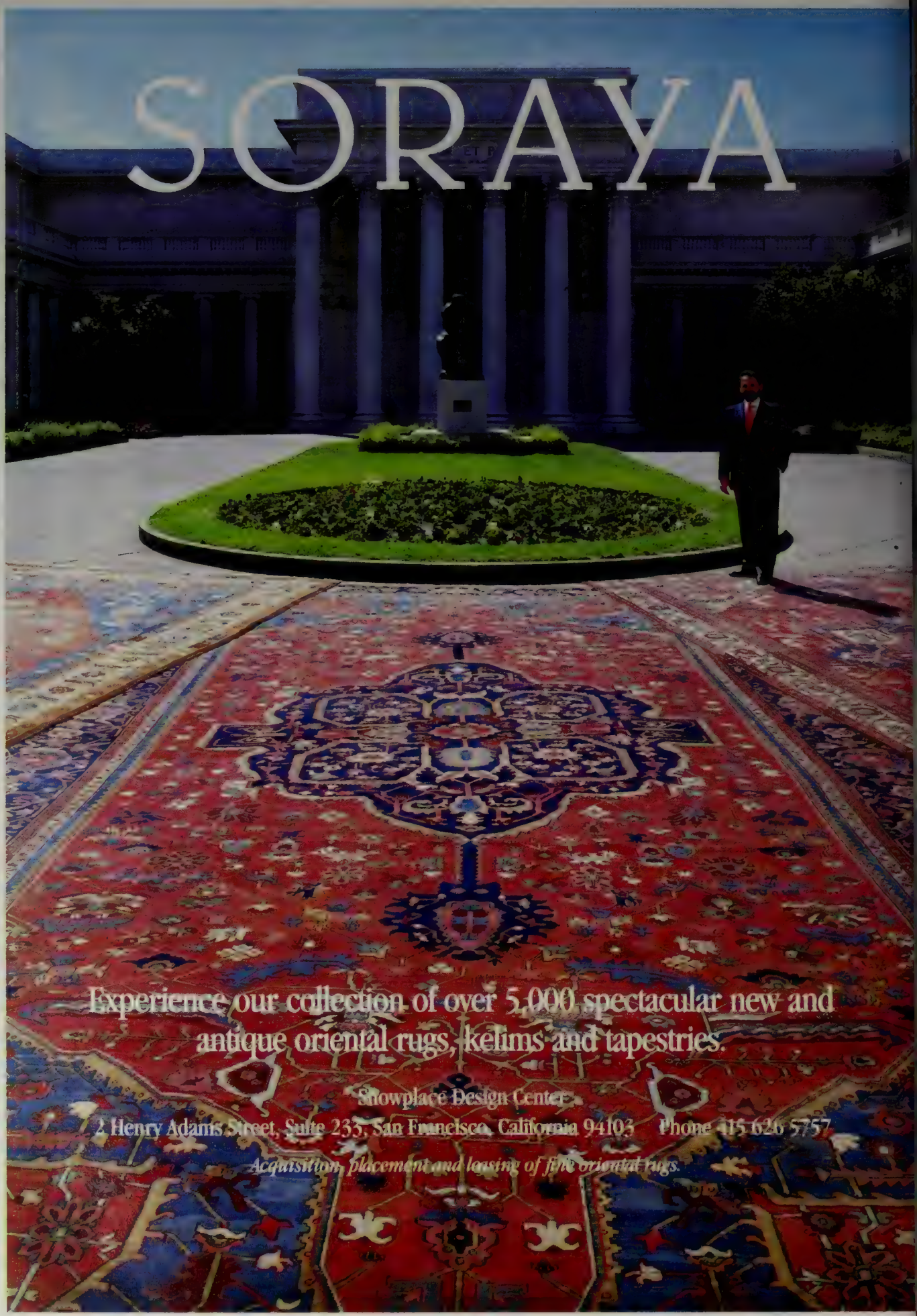
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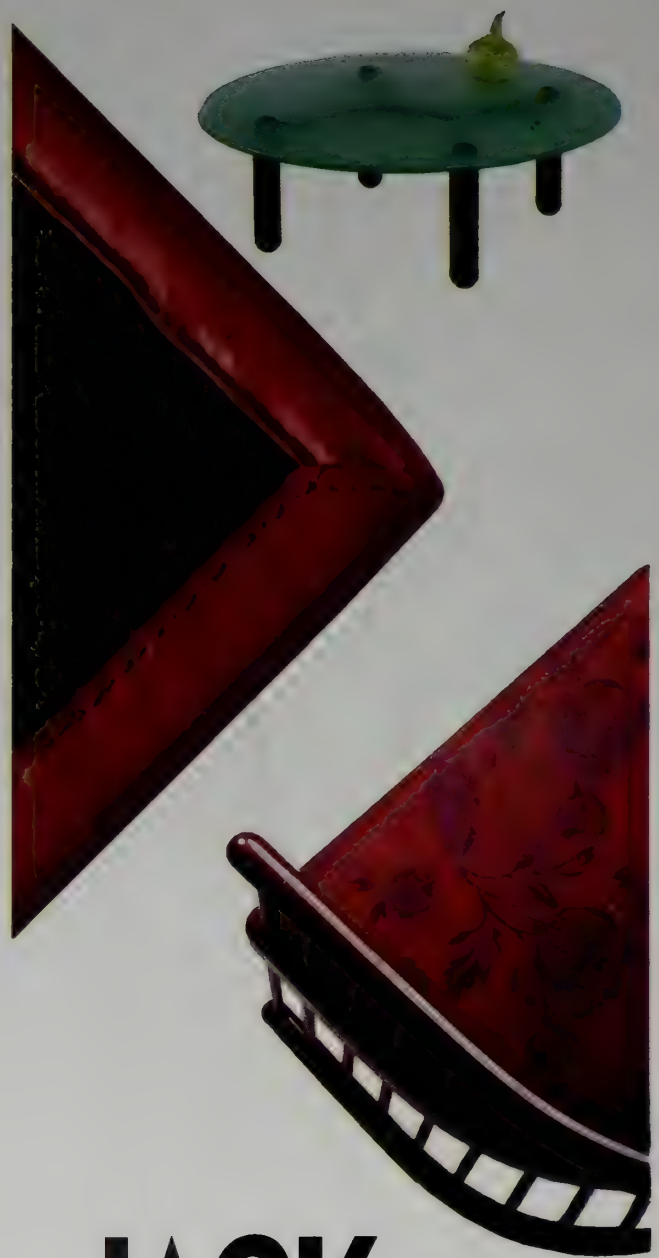


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London's Pioneering Fine Art Society

continued from page 74

ing the artists and developing the commercial interes

The Fine Art Society has "invented" its areas of inter with considerable flair and showmanship. In 1979, fo William Morris exhibition, the gallery was decorated w Aesthetic Movement wallpaper, stained-glass panels a tapestries by Edward Burne-Jones, and exotic neo-me eval furniture by William Burges. Major Fine Art Soci exhibitions typically get substantial press, attract tens thousands of viewers—and sell out. For all their comm cial success, however, they are solid scholarly endeavo encompassing loan items to ensure comprehensiven and accompanied by meticulously researched catalogu that often become important references in their fields.

Such shows have frequently exerted a substantial infl ence on prices. Though the Orientalist market had beg to move even before the gallery's 1978 exhibition, th show launched prices skyward. Tony Carroll notes tha Gérôme which sold at the beginning of the exhibition f $40,000 could have been sold one month later for three four times that. Over the course of a dozen British Impre sionism exhibitions, the Fine Art Society has made a sim lar, if more evolutionary, contribution to that market. T Clausen featured on the cover of the gallery's Spring 19 catalogue, for example, would have sold for about $6,0 in the mid-seventies; today it is a $260,000 painting. T situation is no different for high-Victorian canvases. T Fine Art Society is the principal agent for the well-know Forbes collection of Victorian painting, and the $35,0 Millais and Leighton canvases it sold Forbes in the ear seventies are today worth well over $350,000.

Such breathtaking rises in areas the Fine Art Socie helped pioneer are inevitably a source of satisfaction for i directors, but they also pose a serious problem. As its a has become fashionable, the Fine Art Society has found increasingly difficult to organize exhibitions. Until just few years ago the firm would put together ten or eleve shows a year; today it can manage only six, and several those are composite exhibitions. Not only is top-qualit material harder to find, but it is difficult to keep. Clien no longer wait for exhibitions; when a fine Mackintos chair appears, collectors pounce on it immediately. prices for even second-rate French Impressionists are an comparison, there is room enough for areas like Britis Impressionism and high-Victorian painting to grow i monetary terms, but the days of easy abundance are over

Patrick thus looks back at his most successful exhibition with a touch of chagrin. To underline the problem, h points to the Fine Art Society's William Morris show "That exhibition set the entire field on its ear," he recalls "Today it would be impossible for a private gallery to du plicate the scope of that show, and difficult even for major museum."

Collectors need not fret. The Fine Art Society undoubt edly has a few surprises waiting and in years to come wil teach us to look anew at still other forgotten pleasures. □



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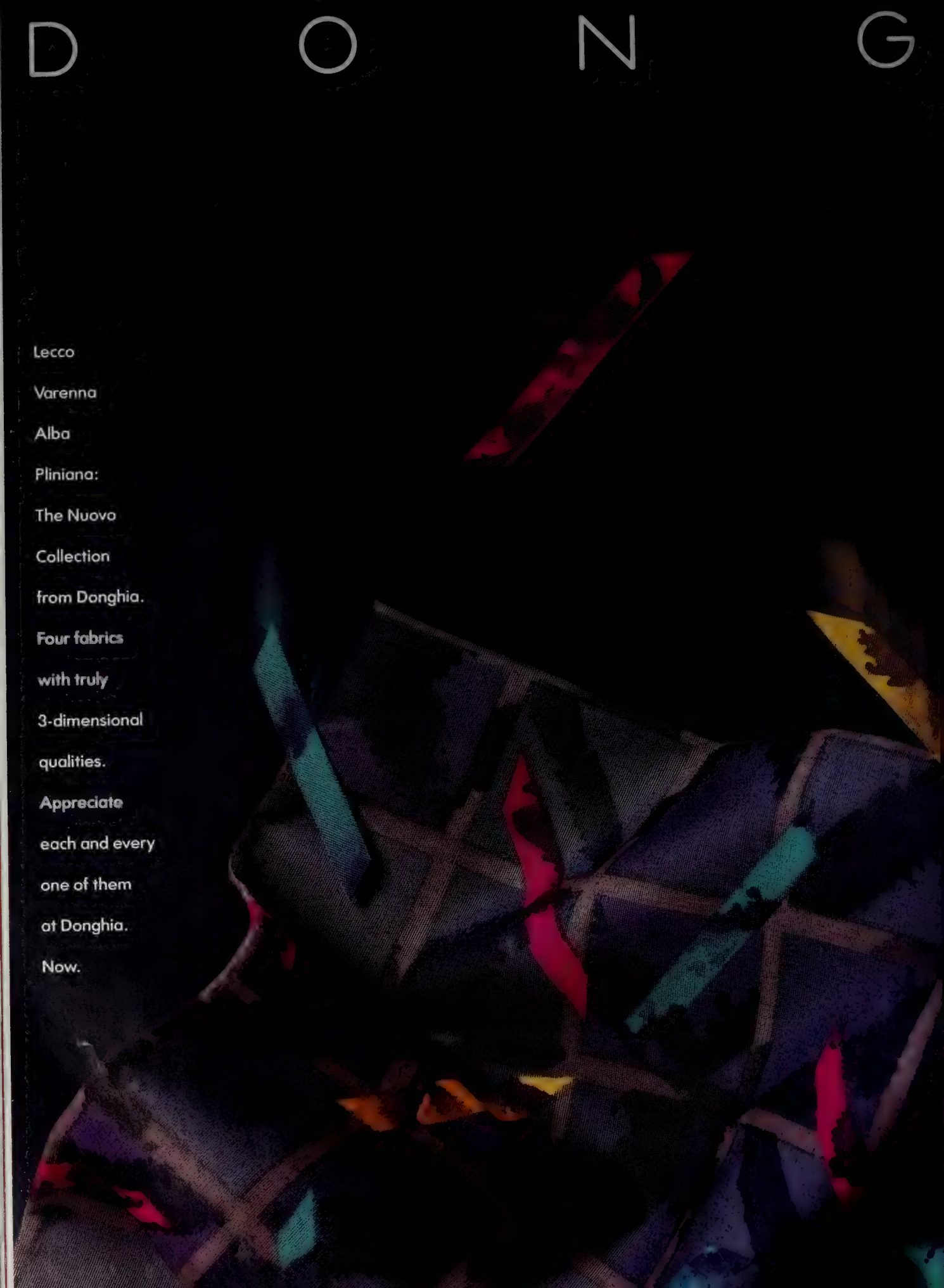
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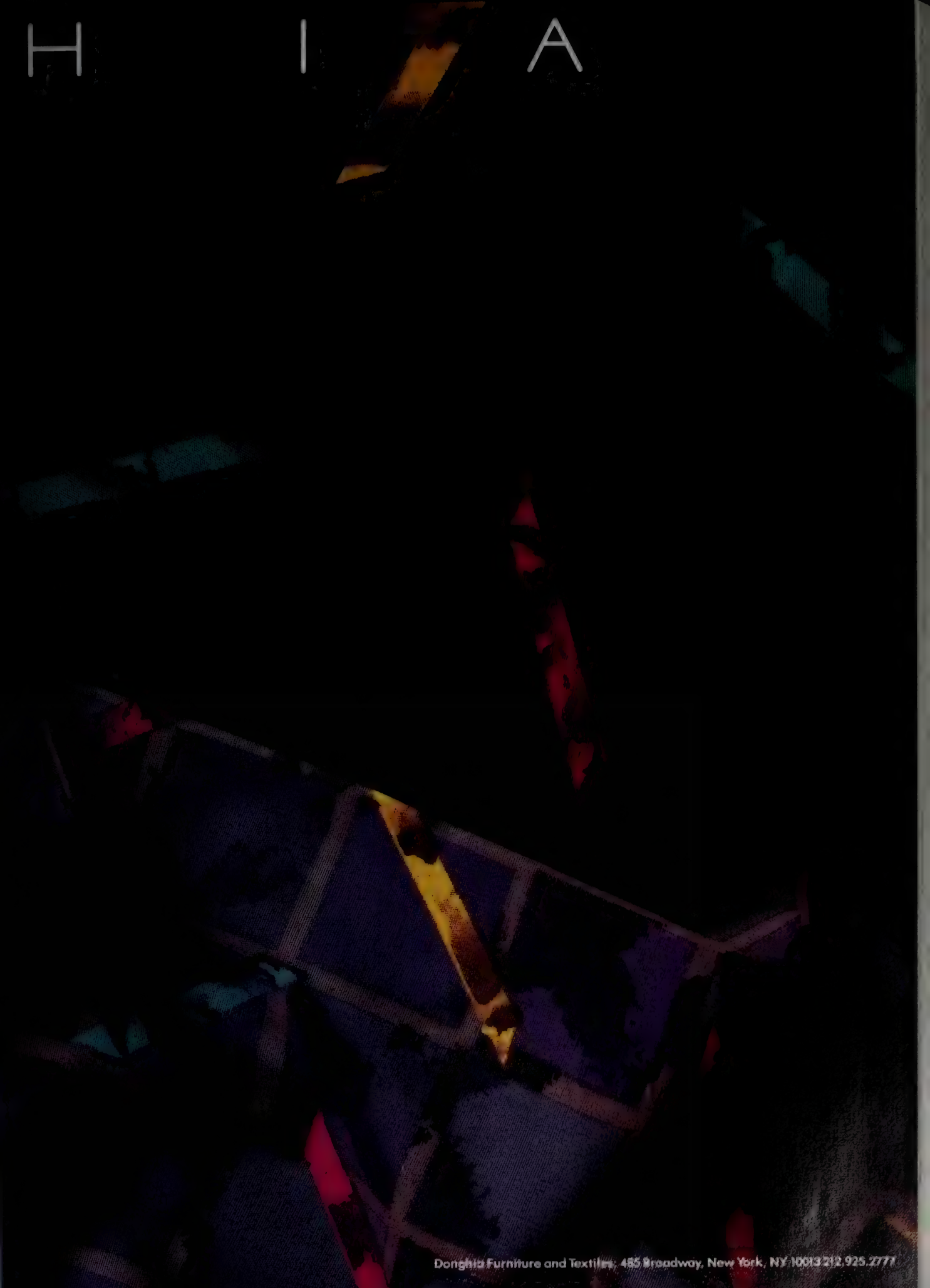
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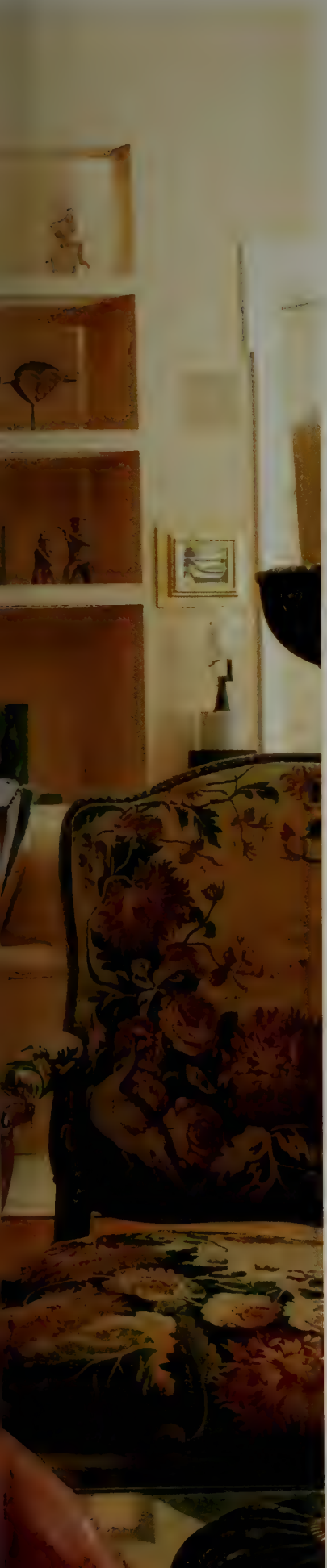
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ARCHITECTURAL AND INTERIOR DESIGN BY ROSE TARLOW, ASID
TEXT BY LEON WHITESON
PHOTOGRAPHY BY JOHN VAUGHAN



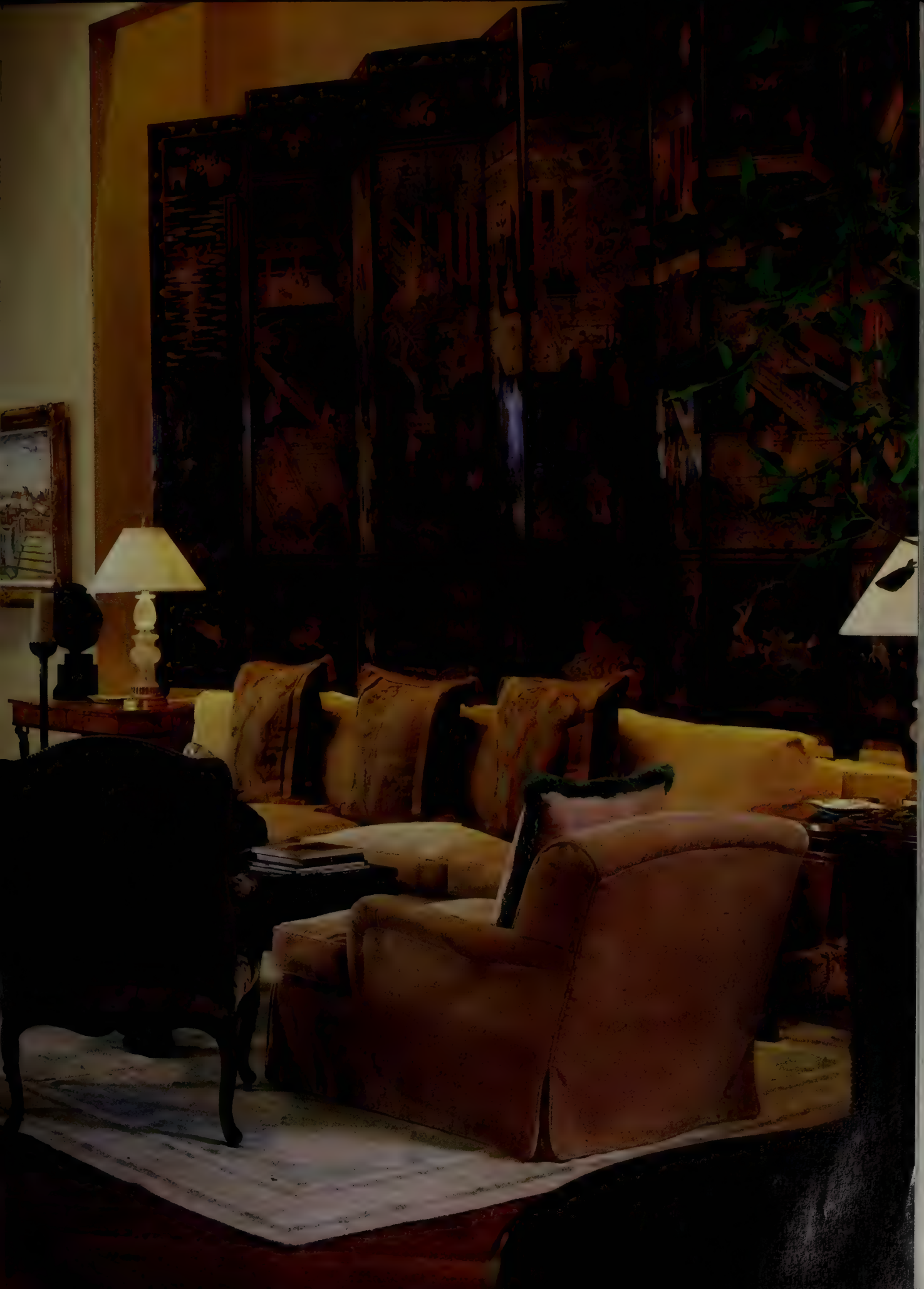
"I DON'T USUALLY approve of having someone else decorate your house for you," Rose Tarlow declares. In this case, however, the project seemed particularly interesting.

The client, an active businessman, had already begun constructing the shell of his house in Holmby Hills when he met Tarlow, five years ago, and asked her to take over the project. A successful antiques dealer and furniture designer, Rose Tarlow says she usually likes to start from scratch. Though the plan of the house and its basic proportions were already set, many of the architectural features and all of the interior finishes were yet to be designed.

The basis of her work here, keyed to the architecture, is the Régence style. But Tarlow allowed herself great leeway in choosing and designing the furnishings, blending items from seventeenth-century France,

Rose Tarlow (above) undertook the interior design of an art-filled château-style house in Holmby Hills "because it intrigued me." LEFT: On shelves flanking the 17th-century French fireplace are a number of pre-Columbian figures, punctuated by Henry Moore's *Three Motives Against a Wall II*, 1958 (lower right), and a Robert Graham bronze relief. At far right is a Graham torso and beside the lamp, a small Lachaise.





PRECEDING PAGES: A coromandel screen serves as a backdrop to one of the living room's three furniture groupings. Régence fauteuils are covered in Gobelins tapestry. Paintings include Picasso's small *Le Repos*, 1932, and below it, Caillebotte's study for *Le Pont de l'Europe*. Bourdelle's bronze head of Beethoven stands on a Russian Biedermeier table; at center, an Othon Friesz oil. Between the windows stands a Lipchitz bronze.



eighteenth-century China, Colonial America and other periods.

Not all the furnishings are antique. Many were designed by Tarlow and made in her Rose Tarlow–Melrose House workshops. "I made a number of buying trips to England and France," she explains. "But good antiques are getting so scarce and expensive, I decided to make what I couldn't find." Tarlow says her designs mix "a bit from this style, a bit from that." The aim was a livable harmony of strength and grace suited to the client. "If I can walk into a room time after time and catch my breath with the pleasure of it," she says, "then I know it's a success. My clients are easy to please, I'm not."

Says the client, "Rose understood my needs completely. I entertain a great deal, for business and pleasure, and occasionally have guests staying over. But I like to be private, too. I

ABOVE: Artworks in the paneled library include Edward Henry Potthast's *The Bathers*, four Maillol sculptures on the mantel and, on the low table, a small Degas. Antique Japanese table and leather club chairs from Melrose House. RIGHT: Also in the library, *Study for Balzac*, 1893 (far left), and in foreground, *Arabesque*, both by Rodin. Archipenko's *Hindu Princess* is at the window; on center table is Degas's *Grande Arabesque*.





ABOVE AND OPPOSITE: Painted wallpaper, a pair of japanned black cabinets and a set of Kangxi vases accent the dining room. Gilt mirrors are George I, circa 1730. An English mahogany breakfront holds an 18th-century Chinese Export armorial service. On the splay-legged table, a late-Qing basin. Chairs are antique Chippendale.

also needed a proper setting for the art I've been collecting for the past fourteen years."

The client's collection ranges from pre-Columbian and African art through Impressionist, Postimpressionist and Fauvist paintings to works by such modernists as Moore, Calder, Botero and Hockney. "Arranging the right context for such a variety of art was another challenge," Rose Tarlow says. "We worked hard to bring out each object's special virtues." The living room was Tarlow's greatest challenge. With eighteen-foot ceilings, three skylights and a bank of French windows opening onto the terrace and lawns beyond, this imposing space was difficult to domesticate.

"If I had planned the house from the start, I would have cut at least fifteen feet off the length of the living room," Tarlow explains. "Sixty feet is just too long. My strategy was to arrange the space in three groupings, with the main area focused on the seventeenth-century limestone fireplace we imported from France."

Régence fauteuils upholstered in Gobelins tapestry complement Tarlow sofas upholstered in light ribbed velvet, in a comfortable balance between everyday domesticity and grand style. This balance is extended in the room's second grouping, composed under the shadow of a splendid eighteenth-century coromandel screen. The third sitting area, grouped around the windows, is bathed in rich sunlight that glistens on rock-



crystal candlesticks and illuminates oils by Picasso and Caillebotte.

Through the living room one glimpses the other rooms. These vary, stylistically, in the manner in which they achieve Tarlow's subtle interplay of strength and grace. The strongly masculine library is lined with walnut paneling and furnished with brown leather club chairs. The room's dark yet cheerful intimacy is underlined by exotic touches—such as the Indonesian gilt chandelier suspended over a Degas dancer.

"I use the library all the time," the client says. "It's so strong and peaceful, and it opens onto a small patio with bougainvillea and a fountain. When I want to be quiet and alone, or be with close friends, this is my favorite room."

The master bedroom and its attendant sitting room, spacious bath and dressing room express the other side of Rose Tarlow's design spectrum. "I wanted the bedroom to have a softer feeling," she explains. "The house was designed for a bachelor, but I detest the 'bachelor look.' If the perfect combination of strength, elegance and simplicity is to be achieved, the effect should be subtle and pervasive. A magic but real atmosphere has

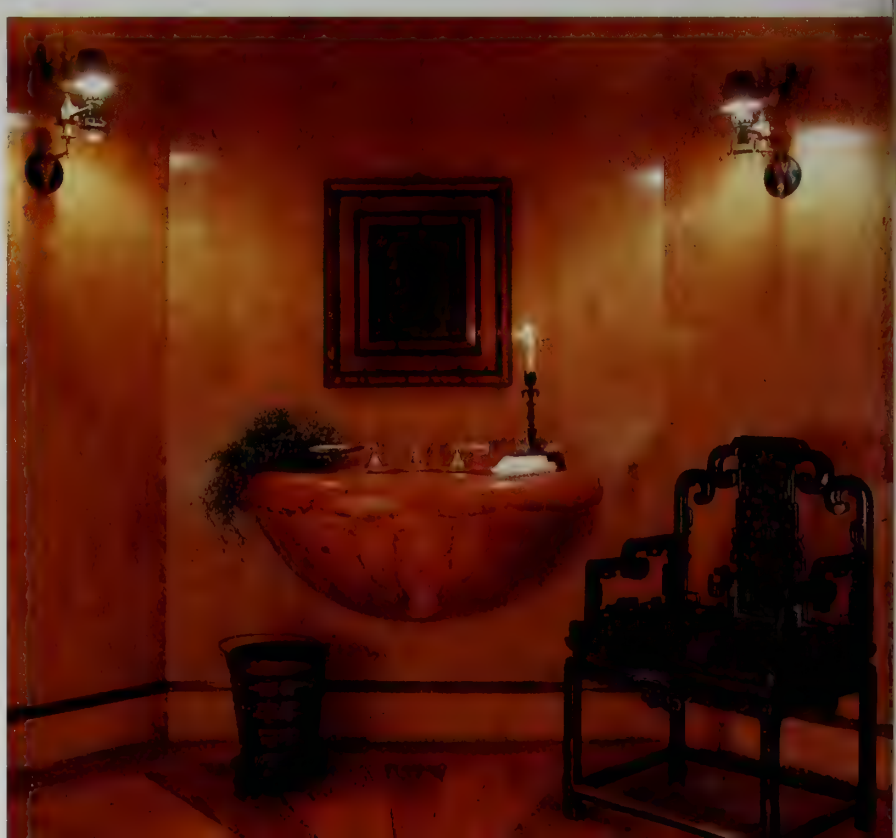
The rooms vary in the manner in which they achieve Tarlow's subtle interplay of strength and grace.

ABOVE: "I wanted to give the guest suite bursts of energy," says Tarlow, who used bright accents and a unifying floral print. In the sitting area is a brass and marble gueridon. Painting by Louisa Matthiasdottir. Brunschwig & Fils plaid. Stark carpet. Night tables and bed, Melrose House.

been created. On the other hand, if you step into a space and feel its drama and impact immediately, sadly for the persons who live there, the effect usually fades fast."

The balance is most effective in the formal dining room. Antique crystal chandeliers cast their glow over a silver server, big blue-and-white Kangxi vases, and George I gilt-framed mirrors hung against a background of eighteenth-century Chinese wallpaper. This is a room for grand occasions, yet it is amenable to more intimate dinners. And if the client wants real intimacy for dining, there is the side room opening off the kitchen, furnished with a refectory table and a Welsh dresser displaying copper utensils.

The luxurious powder room is paneled in burl wood with an inlaid





ABOVE: Between the Rose Tarlow-designed four-posters in a guest bedroom is an oil on glass by Yugoslavian painter Ivan Generalic. A cobbler's bench stands at foot of one bed. Scalamandré wallcovering. Stark carpeting.

OPPOSITE: Walls of the guest powder room are covered in burl wood, with a sunburst inlaid floor. The mirror is 17th-century Flemish; oil sconces are Empire. The wine bucket is English; the chair, antique Chinese lacquer.

sunburst floor, French Empire oil sconces, and a brass washbasin set in a maple shell. All the elements here not only come into balance but rise above their collective beauty.

The two guest suites, at opposite ends of the house, are utterly relaxed in style. There the formality is relieved by floral extravagance. Draped four-posters, chintz-covered sofas and easy armchairs all create an ambiance that is soft and lush.

Tarlow, who lives in London part of the year, sought to blend a formal European manner with southern California informality. "The day the house was installed a visitor would have found it hard to believe that it hadn't always been there," she says. "I spent an enormous amount of energy and time in creating that illusion." The seeming ease with which the design meets all its many challenges is truly hard won.□







LEFT: Gracious formality characterizes the master suite, with its black lacquer four-poster and tables from Melrose House. Says the resident, "I collect the works I like from different cultures and periods in history." His eclectic collection includes, from left, paintings by Paul Signac, Jules Pascin and Albert Marquet; a Henry Moore drawing (above) and a Miró drawing. ABOVE: Centered on the mantel in a sitting area is an Archipenko bronze. At near left are works by Henry Moore (above) and Derain; at right are paintings by Derain (above) and Raoul Dufy. Partially obscured by the plant is Milton Avery's *Woman in White*. BELOW: Chairs and tables on terrace, Melrose House.

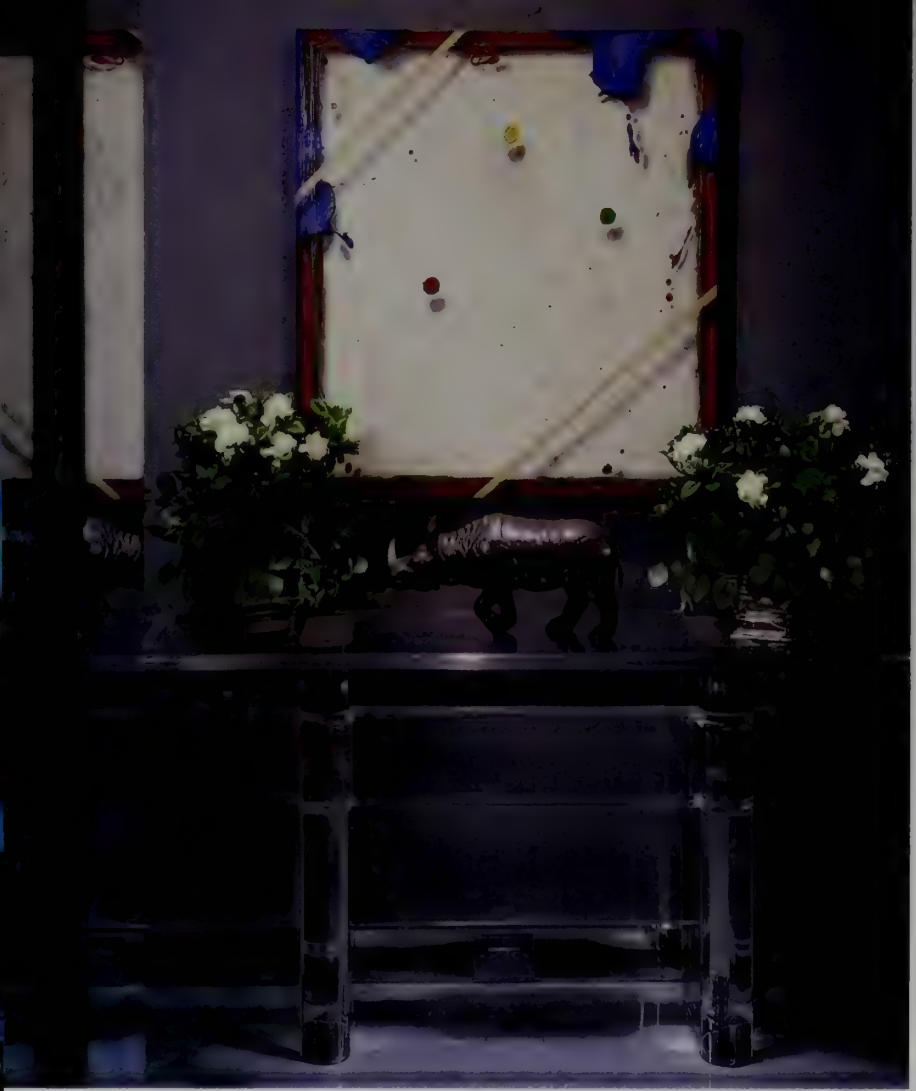




Composition in Gray



Reserved Palette for a Manhattan Apartment



INTERIOR DESIGN BY VALERIAN S. RYBAR, ASID, AN
JEAN-FRANÇOIS DAIGRE, ASID
TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY PETER VITALE

PRECEDING PAGES: "They chose the apartment for th views and the feeling of soaring above Manhattan," say Valerian Rybar of his design for a financier—who pilot his own jet—and his wife. In the living room, shade of gray enhance the views, while textural variety "pre vents boredom." Wall fabric, Lee Jofa. Edward Fields rug



THE INTERNATIONAL FINANCIER already had several residences in Europe, but he and his wife required a New York base for their frequent visits to the city. He selected an apartment perched like an eagle's nest on a top floor above Fifth Avenue. An avid flier who pilots his own jet virtually everywhere he goes, the financier wanted to feel as if he were aloft even when he was on the ground.

Designer Valerian Rybar, together with his partner, Jean-François Daigre, designed the apartment to enhance the airborne sensation it afforded. "We wanted to maximize this experience of being high in the sky and looking down on the city," says Daigre.

The apartment is on a level with—and provides unusual opportunities to study up close—such landmarks of the New York skyline as the Citicorp Center's geometric roof, the Chippendale pediment of the AT&T Building, and the shimmering glass of Trump Tower. The views inevitably defined the apartment's design. And for Rybar and Daigre, this was a first. "I've never tried this approach, designing around a view," muses Rybar. "I realized you would have to frame it the way you would frame a painting."

He and his partner set to work. To emphasize the panorama, they knocked down the wall isolating the study and created one large room that contains a living area, a formal dining corner, and a third space that serves as a media and communications center. They also chose to color the apartment entirely in gray, believing that such a monochromatic scheme would first of all harmonize the rooms and at the same time quietly defer to the world outside. "We didn't want to distract from the views," says Rybar, "so everything is gray—and I mean *everything*."

Well, almost. There is a single vivid note of color in the living room, and it is struck by a large Lowell Nesbitt painting of yellow tulips on a vibrating black-and-white background. Uniform application of such a self-effacing color could easily have proven dull or, even worse, oppressive. "It might have been deadening," Rybar admits. To ward off the monotony that could have ensued, the designers made use of reflective surfaces. They also created a sense of variety through the strategic deployment of tex-

ABOVE LEFT: Floors are of gray marble in the entrance hall, where a nickel-plated rhinoceros offsets the minimalist décor. ABOVE: Rybar, standing, and partner Jean-François Daigre. OPPOSITE: Polished surfaces—lacquered chairs and table, chrome vertical louvers—define the dining area. An actual Boeing 747 fan blade serves as a centerpiece.





res, from the marble table to the pile carpet, from the holstered walls to the bath's chrome details.

The design style throughout the apartment is a contemorary one, exuberantly technological in its execution. here is no visible sign of natural wood, for example. But, cording to Rybar, the sensibility is not a strict modernist e. In fact, if it falls into any one category, that may well postmodernist. The evidence for this can be found in e historical allusions made by the apartment's niches, coves and symmetrical arrangements. "Most contempory design derives from the Bauhaus school," Rybar says. *Our* contemporary style refers to classical architecture."

Rybar and Daigre also managed to instill a subtle but ervasive aeronautic motif. It can be found in such details the swivel chairs and cockpitlike configuration of the ommunications center. The crowning touch, however, is n actual fan blade that operated for 19,000 hours in the jet ngine of a Boeing 747. It has been converted into a sort of onceptual sculpture for the dining table.

Some design elements were necessitated by the apartent's shortcomings. A concrete slab ceiling, for example, revented the installation of recessed spotlights to illumiate the artworks. Instead the spots were bolted to the eiling and a soffit constructed to hide them. "I got the idea om the Museum of Modern Art," Rybar says.

Like the main room, the bedroom is also a study in ades of gray. It is dominated by an enormous bed set nto a mirrored niche. At the bed's foot, replacing the conentional bench, is an equally enormous bolster.

Both bed and bolster, as well as an overstuffed lounge air and ottoman, are covered in a startling printed bric based on a traditional Siamese design. "It's very old," says Rybar, "but again, it's not the color that akes it bold, it's the pattern, the design."

The same could be said for the entire apartment. □



OPPOSITE: Use of mirrored and polished stainless steel enlarges the corridor where two dressing rooms converge. A French bronze of a flutist stands on a chrome plinth. ABOVE: In the bath, granite covers the counters, wall and steps leading to the Jacuzzi. BELOW: Oversize, lushly padded furnishings complement the master bedroom's geometric lines, while touches of color in the accessories provide a counterpoint to the monochromatic palette. Carpet from Edward Fields.









KEN NAHOUM

ARCHITECTURAL DIGEST VISITS:

Diandra and Michael Douglas

INTERIOR DESIGN BY CRAIG WRIGHT
TEXT BY JENNIFER ALLEN
PHOTOGRAPHY BY JOHN VAUGHAN

A complete renovation of a hilltop villa in Santa Barbara provided actor and film producer Michael Douglas and his wife, Diandra (above), with an elegant Spanish-style setting. "Rich backgrounds and richer objects make me uncomfortable," says Diandra Douglas, who undertook the remodeling herself. "Everything stands out better if the background is simple." LEFT: The living room contrasts Chinese Export porcelain with a Roman marble torso. Furnishings from Quatrain.

MICHAEL DOUGLAS finishes an early-morning meeting in the handsome, subdued library of his New York apartment; then, before setting off for a photo session, he searches the bookshelves for a special scrapbook. An affable, energetic man, he is visibly pleased when he finds it—on a shelf not far from the unobtrusively placed Oscar he won as producer of *One Flew Over the Cuckoo's Nest*—and eagerly begins flipping through its pages. The book chronicles the ambitious remodeling of the house in Santa Barbara where he and his wife, Diandra, and their nine-year-old son, Cameron, lived before relocating to Manhattan four years ago, a move that has since relegated the beloved California house to occasional vacation visits.

Here is a photograph of Cameron, then a toddler, watching the co
struction, and a shot of a bird-of-par
dise tree being moved into place,
tree so enormous that the workm
standing beside it looks miniaturize
Douglas smiles fondly when he loo
at the pictures of Santa Barbara. "It's
magical place. They say it has one
the most ideal climates in the worl
it's supposed to have more species
plants than anywhere else. And i



ABOVE: For the dining room, designer Craig Wright continued the balance of Baroque pieces against a plain background "to give the impression that the room can be used for more than simply dining—a meeting room perhaps." Venetian giltwood armchairs are set around a table covered with a kilim, on which rest brass altar candlesticks and silver stirrup cups. Over the fireplace is a Mexican altar fragment of a cherub.

OPPOSITE AND COVER: The library, used by Michael Douglas as an offic
was the only room given draperies, partly because his wife wanted
make the room "warm and enclosed," and partly to convey the feelin
of a 1920s film producer's study. Egyptian masks rest atop the boo
cases; an Egyptian basalt head is on the walnut table. Floral needlepoi
covers Régence armchairs and Venetian stool. Their dog, Pal, is at le


THE HILL TOWNS OF ITALY





high up, so you don't get the coastal fog; we used to get incredible days when we'd look out over a white, white field of fog. It's a paradise."

The Douglases met at a Washington party when Diandra was nineteen and a student at Georgetown's School of Foreign Service, and he was fresh from the success of *Cuckoo's Nest*. They were married eight weeks later and moved to Santa Barbara after living in a house in Beverly Hills.

"We were looking for a lifestyle outside the movie business," he says. "The fact that Santa Barbara is an hour and forty minutes from L.A. kept it from being a total commuters' town. I also had a deep fondness for the area. I went to college there in the sixties." Michael Douglas graduated from the University of California at Santa Barbara, where he did theater work and was involved in campus political activities. "It was a really wonderful time for me."

The couple bought the first house they had been shown, a Spanish Colonial Revival villa high on a hill. Their impulsive decision scared them a bit at first—after buying the house they occasionally looked at others just to make certain they hadn't made a wrong choice. The house also needed a lot of work. Inside it was overdone. Outside it was unimpressive. But the Douglases loved the basic 1924 structure and its hillside location, and over the next two years they set about transforming it.

"We redid everything around the core of the house," Michael Douglas says. "The living room and dining room stayed structurally the same, but almost everything else—from the driveway to the kitchen to the grounds—was completely redone. And we did it all the hard way—with no plans." The only time they used

A Spanish Baroque mirror with giltwood cresting dominates a wall of the master bedroom. Below it is an English drop-leaf table. At right is a late-19th-century French wicker chaise from Quatrain. The Dutch colonial bed is covered with embroidered linen Diandra Douglas purchases from a convent in Spain.



an architect was in building the sweeping set of outdoor stairs that lead to the pool, an engineering feat that required an architect's skills. "It was," Douglas says, smiling, "a total labor of love. And Diandra designed the whole damned thing herself."

Diandra Douglas was raised on Majorca, with time spent in Paris, London, Madrid, and in Swiss and American boarding schools. She describes her childhood as "a fairy-tale existence"—she rode horses, lived in a former Moorish fort called Miramar, knew Robert Graves and Joan Miró, and went on digs with her mother, who is an archaeologist.

"I wasn't treated like a child," she says. "I spent time with my mother's friends—artists, writers, archaeologists. If I matured more quickly than others, it's because I was a product of my environment." It was this upbringing, she admits, that gave her the precocious eye and confidence to undertake the massive remodeling of

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LEFT: A wall panel depicting the Dutch West Indies hangs in the poolhouse, where Mexican floor tiles match those in the main house. Around an Indian bed used as a low table is a set of leather-covered *equipales.* BELOW: From the main house, a view over luxuriant foliage to the pool and the Pacific Ocean beyond.

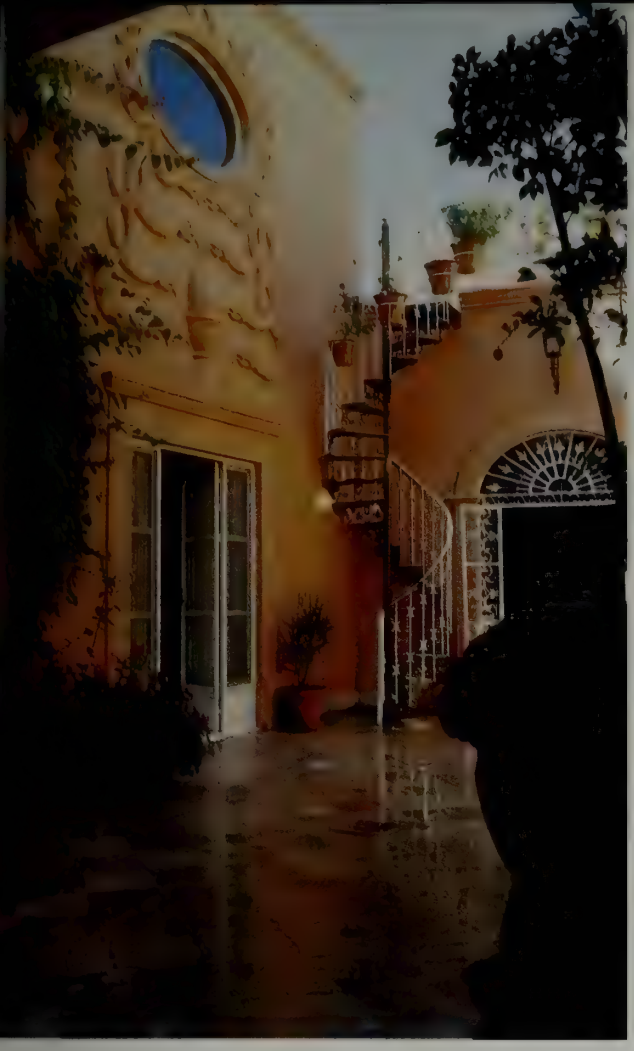


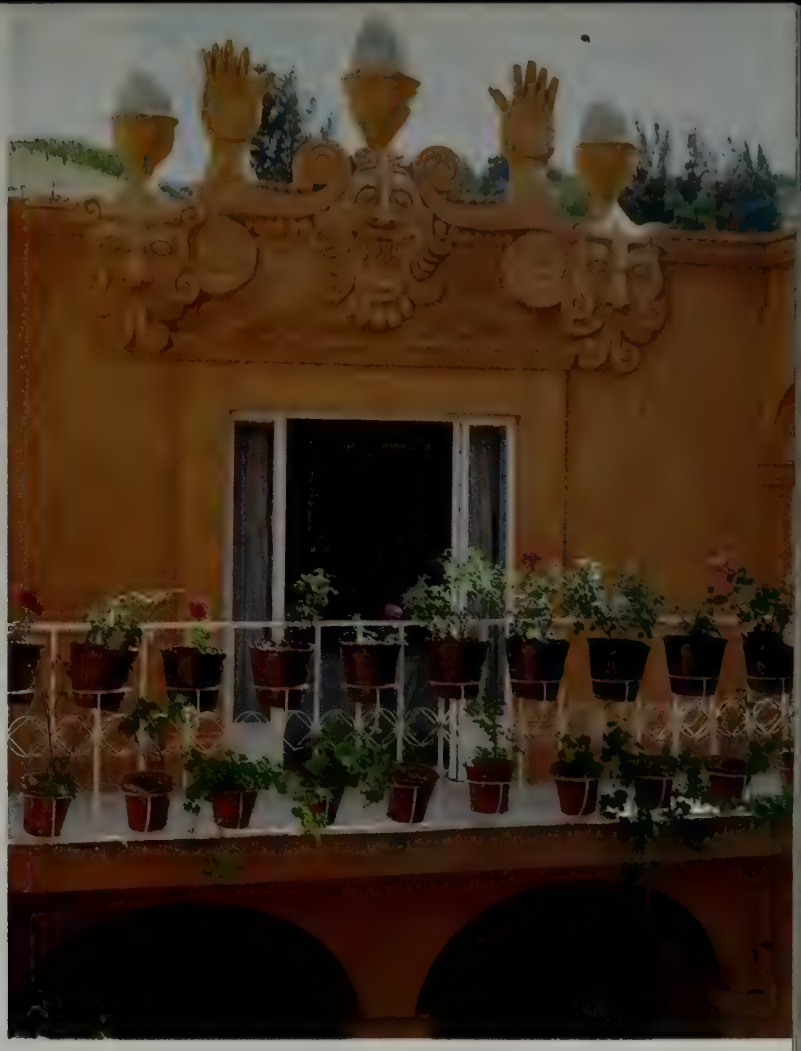
Surrealistic Villa

Carmen and Pedro Friedeberg in Mexico

ARCHITECTURAL AND INTERIOR DESIGN
BY PATRICIA BUBELA
TEXT BY BRUCE DAVID COLEN
PHOTOGRAPHY BY JOHN VAUGHAN







POSITE: Artist Pedro Friedeberg in the central patio of his house San Miguel de Allende, Mexico. The house "has the air of an ele- nt, magical, very personalized nest," says designer Patricia Bubela.

ABOVE LEFT AND ABOVE: "My goal was to match the colonial ambiance of San Miguel while suiting the Surrealist personality of the owner," says Bubela. Snake relief, far left, and other works are Friedeberg designs.

HAT ARE THE CHANCES of an interior esigner/architect remodeling a ouse for an internationally ac- aimed painter/designer—and liv- ng to tell the tale? Do odds of a undred to one seem too favorable?

It seems that the age of miracles is ot past, for just such a felicitous on-clash of temperaments occurred ot too long ago in San Miguel de llende, a hillside town three and a alf hours northwest of Mexico City, nd famous for its preservation of panish colonial architecture. The two reative talents involved are Pedro riedeberg and Patricia Bubela.

Friedeberg is best known as the reator of that famous 1961 carved ooden chair shaped like a cupped and; however, the European-born Mexican citizen is also recognized as a prolific fabricator of enchanting bizarreries. Recent examples of the latter include a wooden mantel clock with the hours marked by the fingers of a hand (twelve o'clock, twelve fingers); a model of a 1920s biplane constructed entirely from old rulers, with silhouettes of Victorian angels lining the cabin and wings; a jigsaw cutout of a woman, all sharp angles and swivel arms, painted in a psychedelic pattern of geometric designs and looking very much the schizophrenic traffic officer caught in a New York City gridlock. It is almost as though Friedeberg's enchanting, irresistible objects sit beneath a sign saying: PLEASE DO TOUCH. They are worry beads for art lovers.

When Friedeberg and his wife, Carmen, also a successful artist, decided that Cuernavaca had grown too big and social for the privacy their work required, they headed for the still relatively undiscovered town of San Miguel de Allende, a mountain sanctuary where there are more donkeys hauling firewood on the ankle-twisting cobblestone streets than *turistas* carrying guidebooks. Once they found the typical walled-in casa, Pedro Friedeberg called in Patricia Bubela, an old acquaintance from the days when they were both struggling students working in the same Mexico City art gallery.

Friedeberg did not have to call very far. Since 1967, Bubela has been a resident of San Miguel de Allende and

has built or remodeled fifty houses in the community. That doesn't include the consulting assignments her expertise in Spanish colonial interior design and architecture have earned her in the United States, particularly Texas. According to Bubela, she needed all her past experience to tackle the Friedeberg job.

"I remember the first time Pedro showed me the property," she recalls. "It was such a horrid little hovel. I kept wanting to say, 'You must be kidding. You didn't really buy this, did you?' It was a shell of a house. There were only five dingy rooms, and now there are fifteen, so you can imagine how much expanding we did. We had to lower the ground-level floors to raise the ceilings, and we did our adding-on at the rear of the central courtyard."

To preserve San Miguel de Allende's architectural heritage and integrity, there is a strict building code for the town's old quarter. Among the various restrictions: No structure can be more than two stories high, and if the plans include a penthouse, it has to be set back so as not to be visible from the street.

Shaking off the look of a painful memory, Bubela concludes, "As messy as the task was, I can't remember ever enjoying a remodeling more. The personal rewards of working with a really great artist aside, Pedro would be any designer's dream client. He knows exactly what he wants, has superb taste and a fantastic imagination—and he respects your talents enough to leave you alone to do your part of the work."

Before going back to Cuernavaca, Friedeberg left detailed drawin with Bubela for the sculpted fir places he wanted in the living a dining rooms. The one with the ga ing animal's mouth, designed b Bubela, was inspired by a gargantua head in the sculpture garden at th Palazzo Orsini in Bomarzo, Ital Friedeberg also prepared sketches f stucco figures and reliefs on the ped ment and walls of the patio. All these Friedeberg signature fantasi were executed by Jesus Cabrera, a l cal mason who learned the delica craft as an apprentice to his father.

While Friedeberg could not resi returning to San Miguel de Allend to see these completed designs an more than a sculptor would miss th

BELOW: The living room fireplace, designed by Bubela, was inspired by the Bomarzo sculptu garden. The furniture was designed by Friedeberg, who is best known for his "hand chairs shown here in mahogany. Portraits of him by other artists line the wall. On the low tab are French bronze figures. OPPOSITE: Two life-size Mexican wooden angels stand sentry ov Friedeberg's eclectic collections. Antique jewel boxes are displayed on the low table, and th shelves are filled with santos, Mexican masks, Italian games, cut crystal, watercolors and prin







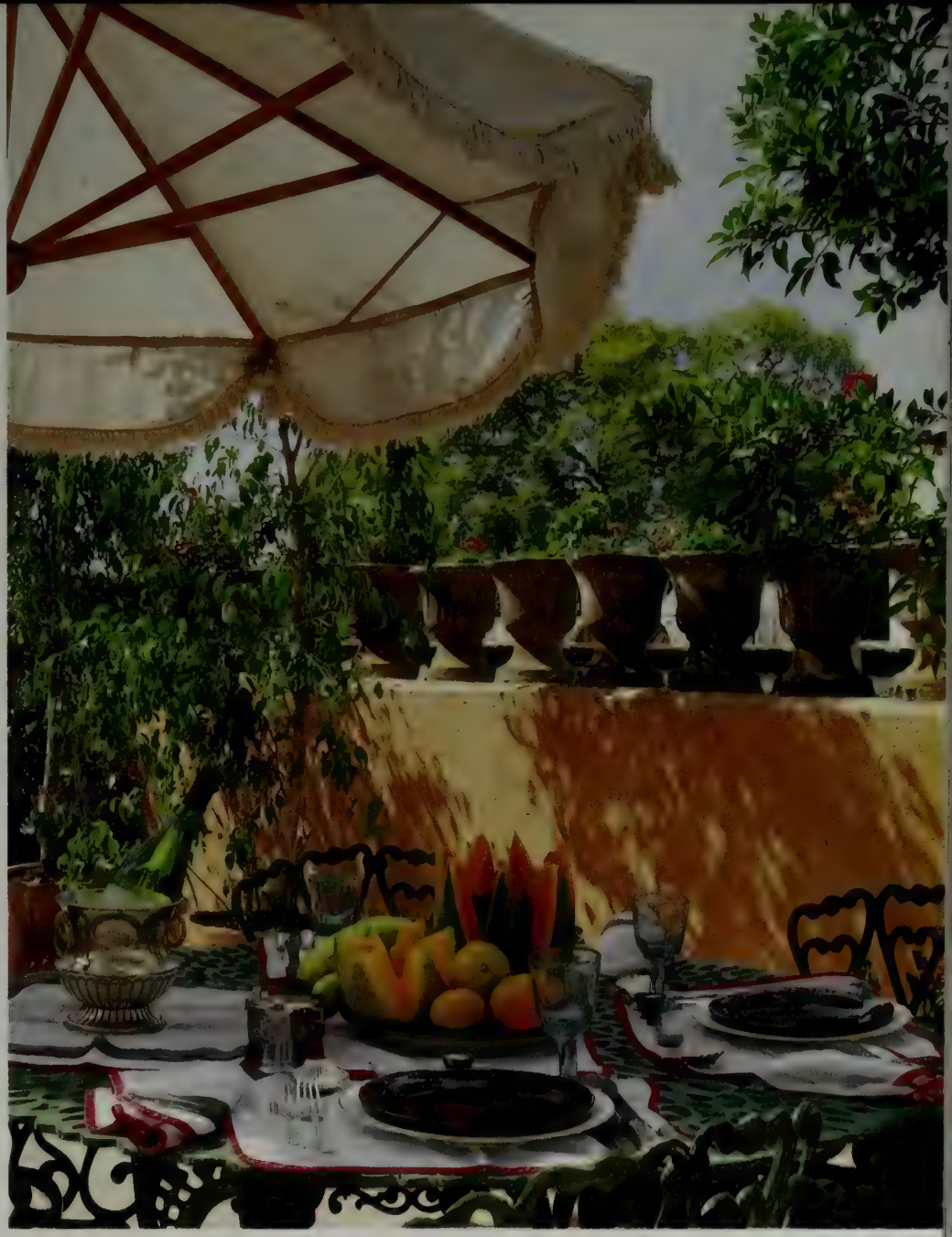
sting of one of his works, he only ited the house-in-progress a few ner times. "There was no need to," explains. "Patricia is an expert in r field. God knows how I hate ving anybody looking over my oulder while I'm working."

One can only imagine Friedeg's tremendous pleasure when heard from Patricia Bubela that e last workman had left the house San Miguel and he and Carmen uld move in. Friedeberg is a comlsive collector of anything and evything that captures his aesthetic ncy. Moreover, he is a congenital arder of objects.

"My mother never tires of telling out the assorted junk I kept bringg into the house as a child," he says. day that proclivity translates into a iedeberg variation on Benjamin anklin's adage about pennies: A rap of paper saved is an image rned. When he returns from Mexo City or his frequent trips abroad, s pockets and wallet are filled with useum passes, theater and opera ubs, even snippets of the unusual pefaces found in foreign newspaers and journals. Airline vouchers gging years of travel are stored in a awer of Friedeberg's study. This per chase, though seemingly leadg nowhere, will sooner or later end o triggering one of the hundreds of esmeric components found in each the artist's works.

While the snowdrifts of paper are ept well out of sight, a sparkling valanche of Pedro Friedeberg's decotive possessions covers every free rface in the house. A goodly porion of them are of the artist's own aking, but the balance is made up all manner of personal acquitions—from the curious to the subme. Mixed with a collection of iedeberg's hand-shaped and butter-backed chairs crafted as tabletop iniatures can be found antique ink-

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ABOVE: The terrace off Carmen Friedeberg's studio features cast-iron furniture made locally. A Mexican silver ice bucket accents the table. Lining the wall are terra-cotta pots from Cuernavaca.

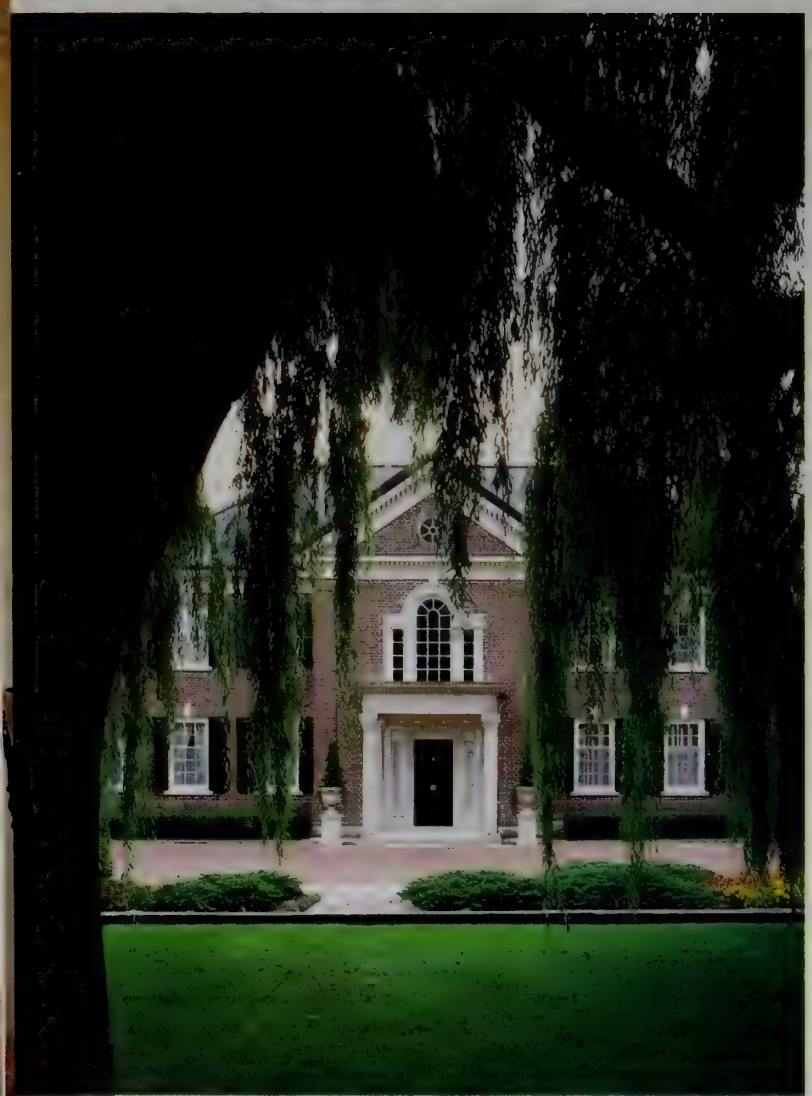
Friedeberg is a compulsive collector of anything and everything that captures his aesthetic fancy.

POSITE: The loggia serves as an alfresco dining room. The table and *Temple of Horses* construction n front of a 19th-century marquetry-framed mirror) are Friedeberg's work. On the cornices are th-century Italian cutouts, toy cabinets from Puebla, nine Diego Matthai metal forms, and ttles and bells. Sheep made of sugar, traditional death offerings of Mexico, are on the table.

A Georgian Mano

Palladian Influences Shape a Toronto Residen

ARCHITECTURE BY THIERRY W. DESPO
INTERIOR DESIGN BY NEAL MCGIN
TEXT BY STEVEN M. L. ARONS
PHOTOGRAPHY BY PETER VIT



ABOVE: "I'm trained to create space, but never at the expense of comfort or quality of materials," says architect Thierry Despont, who designed a Georgian-style brick residence with porticoed entry and Palladian windows for a Toronto businessman. OPPOSITE: Light streams into the living room through arched fanlights and French doors. Floral fabric from Clarence House. Lee Jofa striped fabric on chairs. Stark carpet.

THE CLIENT WAS a power to be reckoned with in Canada—indeed, anywhere. His far-flung business empire encompassed mines, radio stations, cable-television networks, small-town newspapers and—the coronet on his career—a major London daily. He had homes in other countries, but Toronto was his chosen haunt. Now he wanted a house put up on the eleven acres he owned twenty minutes outside town—nothing too baronial, his press-baron status notwithstanding. The house should be a hearth for a young couple raising children; also a home where he could entertain. More specifically, he wanted a Georgian house.

Enter Thierry Despont, a young French architect based in New York, who had never built a Georgian house before. In fact, this would be one of his first residential projects under the aegis of his own firm. Despont did not flinch, nor did he falter. "I'm a classical architect in the traditional sense of the term," he pronounces. "I have a more than working knowledge of architectural history. You have to know what has been done. There is no way you can start from scratch, which is unfortunately what happens all too often. When I came to do a Georgian house, of course I studied the evolution of the Georgian house. Naturally my intent was to go beyond the model —to create, not recreate, not imitate. You inherit five hundred years of culture and then you add your own little brick to it."

For his historical muse Despont turned to Palladio. "He's the root of most residential architecture in





Western civilization," Despont explains. "Many of the great seventeenth- and eighteenth-century English country houses were inspired by him—that's how Georgian architecture developed. Of the twentieth-century classical architects who influenced me, there's Lutyens, of course—and William Adams Delano and David Adler, who have been buried by the modern movement and need to be quickly resurrected."

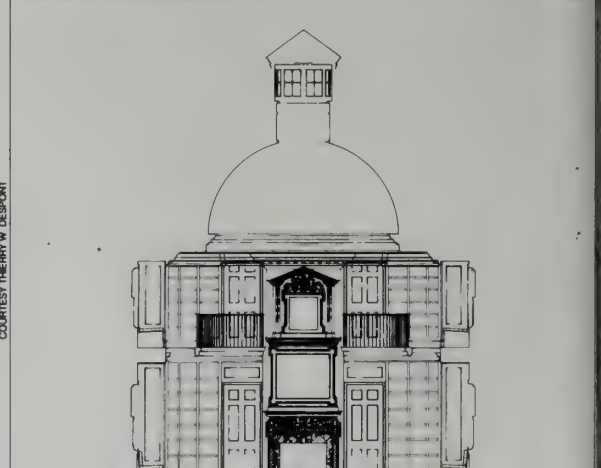
"Even though Thierry started out being really quite unfamiliar with Georgian architecture," the client says, "he picked it up very fast. He proved himself to be a great eclecticist." Adds Despont, whose clients very soon came to include Calvin Klein, Oscar de la Renta, Spiros Niarchos, John and Susan Gutfreund, and the Statue of Liberty: "My best clients—and good clients are as rare as good architects—are the ones who challenge and push, not the ones who say, 'I want a Georgian house, call me the minute it's finished.' This client





LEFT: An array of fabrics animates the living room; highlights are a pair of cushioned stools with marble-paper-patterned upholstery. Antiques include circa 1825 mahogany Empire-style armchairs and a circa 1830 English rosewood center table from Florian Papp. ABOVE: In the dining room, a mahogany breakfront is grouped with a three-pedestal table and Hepplewhite-style shieldback chairs. Indo-Kerman carpet from Doris Leslie Blau. Nesle chandelier. Scalamandré drapery trim.

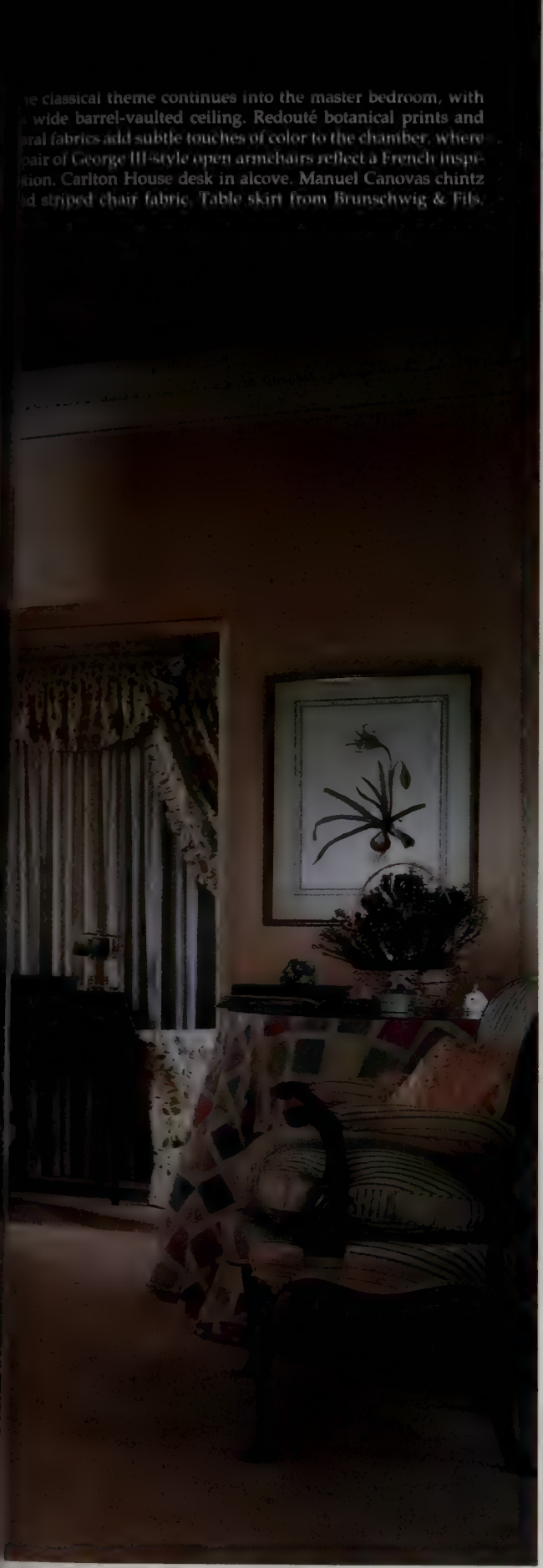
ABOVE AND OPPOSITE: "Along with Palladio, another influence on the library was Hawksmoor's Radcliffe Library at Oxford," notes Despont. The drum-shaped domed library, with interior designed by Vincent Fourcade, is, according to the resident, "a jewel." Damask and moiré window fabric from Scalamandré. Stark carpets. Desk, Kentshire. Brunschwig & Fils fabric for window lining and summer slipcovers. RIGHT: Despont's drawing of the library.



COURTESY THERRY W. DESPONT







...e classical theme continues into the master bedroom, with ... wide barrel-vaulted ceiling. Redouté botanical prints and ...ral fabrics add subtle touches of color to the chamber, where ...pair of George III-style open armchairs reflect a French inspi... ...tion. Carlton House desk in alcove. Manuel Canovas chintz ...d striped chair fabric. Table skirt from Brunschwig & Fils.

in particular was a driving force."

Indeed, the client's enthusiasm was a springboard for architectural adventure. One enters the house through a traditional two-story entrance hall with a barrel-vaulted ceiling. Ahead is the living room, a large room with French doors opening onto terraces and gardens. On the right is a large formal dining room. The sitting room is on the left, and from it a hall leads to the exquisitely proportioned library. "This is one room I know I'm going to be proud of all my life," Despont remarks.

The client, it turned out, was as much (and as seriously) a historian as a tycoon. "He has a large collection of books on history, and the books are read," Despont stresses. The library, the client first suggested, should be built along the lines of a gallery. "The problem there," Despont explains, "is that in a traditional house plan a leisurely, long gallery is disruptive."

Again the architect turned to Palladio and his infallible notion of what constitutes evocative space. "Palladio has several recipes for good rooms and good houses—they're not meant to be followed to the letter, of course; they're meant to be studied and digested, and then twisted, or even ignored. He recommends seven shapes for rooms, and the first one is circular. I thought it might be amusing to do a residential library that was round, with a dome."

Despont was remembering the central domed hall in Palladio's Villa Rotonda near Vicenza—a masterpiece impervious to time. Why not take such a prototype, he thought, and, working with the problems of scale and size, make it usable in domestic Georgian architecture? In the end, the design of the library was indeed developed according to one of Palladio's simple proportional systems: "In all fabrics it is requisite that their parts should correspond together and have such proportions that there may be none whereby the whole cannot be measured and likewise all the other parts."

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Machine-Age Aesthetic

Inventive Combinations for a Chicago Apartment



ARCHITECTURAL AND INTERIOR DESIGN BY
SCOTT HIMMEL, AIA, AND DARCY BONNER, AIA
TEXT BY VICTORIA LAUTMAN
PHOTOGRAPHY BY JAIME ARDILES-ARCE







Instead of creating a cool, high-tech aesthetic, the effect is one of sleek warmth with machine-age overtones.

WHEN IT WAS INITIALLY offered to Himmel Bonner Architects in Chicago, the project might not have seemed so out of the ordinary: the redesign of a contemporary three-bedroom, three-bath apartment according to fairly standard guidelines—open space, plenty of light and no boxy rooms. But by the end of the project, the "family-style" abode had evolved into a one-bedroom, one-and-a-half-bath haven that evokes such diverse impressions as Art Déco ocean liners, Cubist paintings and streamlined race cars.

"Basically, we had the opportunity to reinvent our client's apartment—every single feature of it," muses Darcy Bonner. "The client wanted something that hadn't been seen before. But it also had to be a warm environment, and one that wouldn't become boring over time."

The resident, however, had no specific "look" in mind. With such creative leeway, Bonner and partner Scott Himmel conceived a series of visual events that unfold throughout the apartment, beginning in a private elevator entry that's a sort of microcosm of the total project. Layers of textures and materials abound, with two heavy glass doors seeming to

For a Chicago highrise apartment, architects Scott Himmel and Darcy Bonner have created a visual collage rich in unexpected materials, contrasting textures and finely wrought detail. PRECEDING PAGES: The main seating arrangement in the living area is defined by the suede-covered, limestone-framed sofa. Edward Fields carpet throughout. LEFT: "The marble dining table, which conceals a hydraulically lifted television monitor," notes Himmel, "is an extension of the marble floor."

float before the pigment-impregnated plaster wall. Typical of the apartment's free-flowing floor plan, the transparent doors allow passage between the front and back areas while functioning as impressive security. Beneath them, pale opaque limestone slabs—another leitmotif in the apartment—comprise the floor, dramatically contrasting with a border of blue-pearl granite.

The architectural team revels in such natural and man-made ingredients as marble, sandblasted glass, stainless steel and rubber. Aerodynamically inspired curves set off hard angles, but instead of creating a cool, high-tech aesthetic, the effect is one of sleek warmth with machine-age overtones. The sensation is generated in part by the glossy automobile lacquer that graces the apartment's millwork. "We chose three subdued colors—gray-green, silvery blue and brownish bronze—each of which connotes something man-made and polished," Himmel reveals. "The coloration continues throughout the apartment, effectively uniting the parts, holding it all together."



"The layering of surfaces and the use of contrasting materials are our favorite design devices," says Himmel. BELOW: In the master bath adjoining the exercise room, the architects have offset gleaming lacquered cabinets with blue-gray granite counters. The floor is a combination of marble and limestone.



The distinctly somber feeling that permeates the entrance hall evaporates in the living area. Floor-to-ceiling windows run the length of the room, while a raised limestone platform situated at one end seems to hover directly above Lake Michigan. Three distinct zones—for video viewing, conversation and dining—have been subtly defined by the architects.

"We wanted each area of the apartment to offer something exciting and special, which gave us the chance to rethink so many details that are taken for granted," Bonner maintains. "Invention is an important aspect of our work, and nothing is dismissed expe-



Instead, after the partners' thorough search through the commercial world, rolls of industrial silk-screen material were discovered and pressed into service for wall panels. "But," cautions Bonner, "it's very difficult to work with the material—the mesh is so fine it can wrinkle and crack. It requires slow, careful handling."

The shimmering panels appear in the living areas as well as in the bedroom suite, which includes a study, bath and exercise room. Ever conscious of layering and manipulating space, Himmel and Bonner also set a louvered window into one wall of the study, allowing light to enter the green-marble shower area behind it.

Steps away, the circular exercise room resembles an elegant space capsule, complete with textured-rubber floor, metallic lacquer and pivoting, curved doorways. "The exercise room was another reinvention," Himmel says, "a plastic shape that, depending on whether it's open or closed, interacts directly with the rooms around it and smoothly completes the continuity of the space."

Indeed, with its rich materials and textures, this apartment seems to unfold itself slowly like an Oriental fan, opening one section at a time in the ever-changing light that reflects off Lake Michigan. □

tiously. We consider every possibil-
y and try to avoid the obvious
lutions." Adds Himmel, "We like
use technology and electronics as
uch as possible. It's related to our
elief that deep down what you really
ant is the excitement known by the
chitects of the twenties and thir-
es—an excitement about the future."
"Interesting wall surfaces were a
quisite, and steel was our prefer-
nce," Bonner admits. "But plain
ainless panels weren't the answer."

OVE: "A flexible—even playful—floor plan
evails in the bedroom suite," says Bonner.
he exercise room opens at center. A glass
d steel wall, supporting a shelf with a Pi-
sso collage, conceals the dressing area.
GHT: Chicago's lakefront skyline at night.





Blakes Hotel

Anouska Hempel's Celebrated London Refu

INTERIOR DESIGN BY ANOUSKA HEMPEL
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

"Creating something beautiful is one thing—keeping the momentum is another," says Anous Hempel, designer and proprietor of Blakes Hotel (above) in South Kensington. BELOW: The Ch nese Room is distinguished by a large chinoiserie screen and lacquer-and-gilt Thai elephan



EATRICAL? Blakes Hotel *is* theatri-l, and so it should be. Anouska empel—former actress, now de-gner—listened when friends com-ained that there was nowhere in ndon for creative people to stay, owhere between the grandeur of rk Lane and the flea-bitten digs of rl's Court," she says.

Those friends—actors, musicians d others in the arts—have been gulars since 1986, when she opened e doors of Blakes and offered them amour and privacy. Reporters and shbulbs are firmly outside this dis-eet fortress in South Kensington.

The theatricality is inside—sixty bedrooms and suites, each a different scene of lavish opulence, each a fantasy created with antiques, paintings, rare silks and velvets. As Hempel says, "I finance Blakes myself, so nobody can tell me it's not worth buying something very, very good for a hotel. To me it *is* worth it. It's about illusions, about wrapping things up, about what the Japanese call *origami*. I create my own stylized view of life and make that available to other people. I am in the business of making dreams become reality."

Several of her dreams have indeed



OW: "Good service doesn't just happen, though it should look that way," says Hempel, in the staurant, where the menu changes seasonally. Clothing and accessories from the Yer Tung Akha d Lahu Na tribes of the Golden Triangle region in Southeast Asia are displayed on the walls.

ABOVE: Accented by a piazza-style umbrella, the reception area features a lovebird's cage, vintage Vuitton trunks and a Biedermeier table.



become reality. There is Blakes, and there are the couture clothes she designs and the shop where she sells them. For either a room or a dress, she begins with structure—a size and shape. "A room can be totally without character; I mold the space. A woman can be square as a tack; I give her a waist," says Hempel. "The people who interpret my ideas are the most important thing in my life—the tailor who knows from my rough, twitchy little sketches just what kind of sleeve or skirt I want, the upholsterer who knows how enormously full and long I want the draperies."

Hempel has created a network of people who can make almost anything—carvers, gilders, metalworkers, people expert at stenciling, making tassels, sewing fine smocking on a silk dress. If she finds a superb Regency bed and wants another just like it, she has one made. If a guest wants to buy that bed, she has yet another made. It's the same for the Biedermeier lyre tables and maplewood chairs, or the tall mirrored screens, candlesticks and lamps she designs. Guests ask at the reception desk, and she'll have anything copied if she can.

Developing those fine crafts, reviving and sustaining skills seldom found anymore, is her biggest investment. "You have to take good care of craftsmen, make them feel wonderful," she says. "Be a terror about quality and be lavish with praise when you get it. Most important, follow through by continuing to give them work. It takes time."

It's not easy, but Hempel doesn't consider it work, either. "I wish there





ABOVE: In one room Hempel extended an Empire-style ebonized and gilt daybed and swagged it with gold-striped antique silk draperies. On the wall are prints from *Les Jardins de Versailles*, 1672, by Charles Le Brun. RIGHT: A canopied four-poster dominates another room, which features Biedermeier armchairs and piertables with companion mirrors. Hogarth prints hang above the bed; engravings by Kip from an 18th-century book of country-house gardens are arranged at right.





were another word for *work*," she says. "It's all the effort and energy I would put into everything I do anyway, and if there's some remuneration in it, well, that's just good luck."

Hempel says she's an "on-site designer." If a bedroom needs decorating, she gets into the bed and looks around, then designs everything as though it were for herself, including all the things she likes—antique linens, wicker breakfast trays, monochromes of gray flannel, black and white, plus some very particular reds: the clear reds of Japanese lacquer, the dusky reds of Renaissance Italy, the strong, hot reds of India.

Hempel dreams extravagantly but thinks practically. She wants romantic fantasies that survive in a working world. She admits to being a bit of a dragon about the discipline she requires for excellent, unobtrusive service and insists that the conventional ways of doing things don't impress her. "A chef needs some professional skills, but then I come along and shake things up," she says. "If he really wants to be a hero, he has to be willing to do more."

For flower arrangements she wants someone with no training at all. A florist might do flimsy sprays here and there. She likes flowers grabbed in large handfuls and shoved firmly into pots, so she does the flowers herself, then photographs them for the housekeeping staff to copy exactly.

Hempel is looking forward to

her enhancements that will further tablish Blakes as a singular hotel: a eakfast room in the courtyard con- rvatory and, eventually, rooms ith *faux*-tortoiseshell walls and an- que velvets. "Things must keep veloping," she says. "Hemlines ange; rooms should too. Changes ake all the difference—perhaps me fur on a favorite suit, something give it new life, a little excitement. at's really all most of us need—a tle excitement."□



Hempel, also a couturiere, considers herself "an overall, uncomplicated designer." At Blakes she favors exotic textiles and unusual antiques. OPPOSITE: A 19th-century Sicilian cabinet is part of a set that includes a wardrobe and bed, reflected in mirror. The prints are Ackermann's *Furniture and Objects of Taste.*

LEFT: John Boydell's sepia reproductions of drawings in the collection of the duke of Devonshire are arranged on a bedroom wall. The antique lace bedcover has been dipped in tea. ABOVE: A portrait of two women by Isidoor Verheyden and a painting inspired by Chinese ancestor portraits hang in a sitting room. Between them is a Regency gilt mirror.



Art: Poem Paintings of the East

Words and Images from Asian Verse

TEXT BY JOHN A. CUADRADO

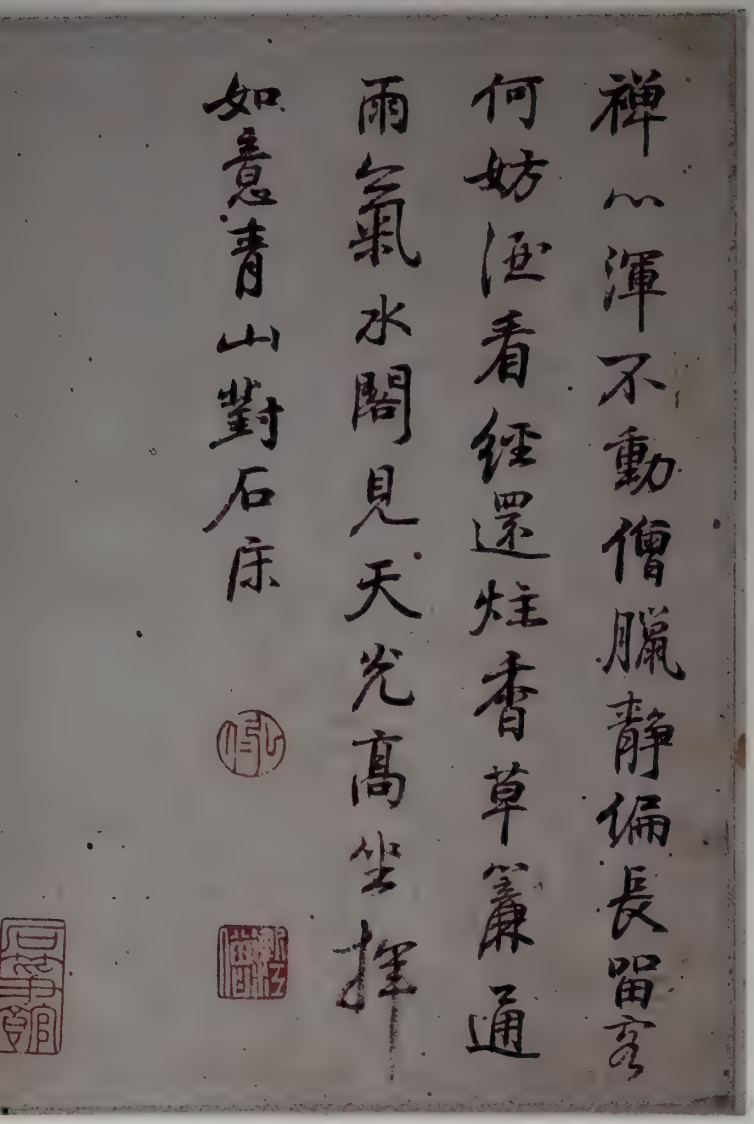
URING MOMENTS OF LEISURE, the northern Song emperor uizong would engage in a dialogue with his chief min- ter that was reflective of the intellectual refinement of the velfth-century Chinese court. The emperor would begin contemplating a painting from the imperial collection. spired, he would take his brush and inscribe a poem on e painting's surface in the "slender gold" script for hich he was famous. His minister would study the paint- g and follow suit, responding in his own elegant hand ith verses formed on the same rhyme pattern.

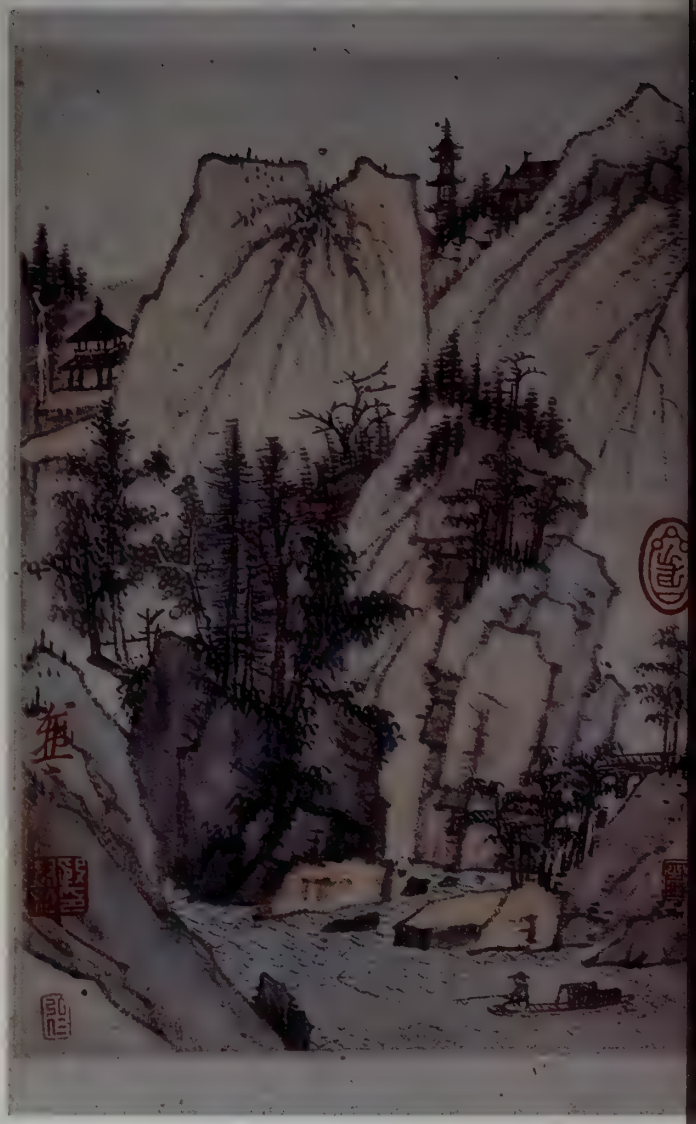
For the Chinese, the ancient arts of calligraphy, poetry nd painting were the "three perfections," the supreme hievements in an individual's quest for self-develop- ent toward the Confucian ideal. Each of these arts re- uired years of study, discipline and training, and each ared the same basic tools: the brush and ink stone. Once astered, the arts traditionally provided solace, refresh- ent, and a means of self-expression for the elite, from the mperor to the legions of highly cultivated scholar-offi- als who administered China's vast empire.

Huizong was among the first to inscribe the painted rface of a hanging scroll with verse, but by the close of e Yuan period, the practice had become widespread. The terati, or scholar-artists, would inscribe poems on their wn paintings, or add poetic addenda known as colophons those of others. Poem paintings were serious works of rt, and painters would typically be highly selective in ranting someone the privilege of an inscription. Ill-ad-



OPPOSITE: *Luhrasp Assumes Power*, anonymous, Persian, 1560. Gouache on paper; 17" x 10⅘". A frequent subject of Persian illustrated manuscripts, Firdausi's 11th-century epic, the *Shah-nama*, commemorates in some 60,000 verses Persia's historical and legendary heroes, among them the 6th-century ruler Luh-rasp. Spink and Son Ltd., London. RIGHT: *Couple Strolling*, Kiku Sui, Japanese, 18th century. Ink and mineral pigments on paper; 31½" x 13". Likening a disquieted heart to a spring storm, the poet Ni-ka writes: ". . . the budding threadlike branches of the willow are whipped about by the rain, so my mind is in turmoil by my love for you." Naga Antiques, Ltd., New York.





ABOVE AND ABOVE RIGHT: *Landscape*, Hongren (1610–1664), Chinese. Ink and wash on paper; 7⅜" x 5 1/16" each. "The Zen in your heart is elusive and unchangeable," begins the poem that accompanies Hongren's painting. Considered the greatest of the Four Masters of Anhui, the reclusive Buddhist monk is known for his almost architectonic mountain landscapes. Far East Fine Arts, San Francisco.

OPPOSITE: *Krishna and Radha*, Sahibdin, Indian, 1630. Gouache and gold on paper; 9¾" x 7¾". An illustrated verse from the Hindu poem *Rasika Priya* depicts the god of love, Kama Dev, perched in a tree with bow and arrow above a pavilion in which the blue-skinned Krishna sits; beyond is Krishna's lover, Radha, who symbolizes the soul longing for God. John Lawrence Fine Arts, London.

vised placement of the columns of verse, a poor choice of calligraphic script, or uninspired execution might ruin a painting. Only masters with years of experience dared inscribe verse on a work of art.

Just as the literati painter sought the universal essence of his subject and thus hoped to reveal his own spirit, so did the calligrapher. In both its content and in the rhythms, balance and disposition of its forms, an inscription could give expression to the calligrapher's personality and add dimension to a work of art. It might amplify a mood of subtle melancholy, or—to cite one fourteenth-century example—echo the image of a drunken fisherman with spiky, unsteady characters. This union of the arts of the brush—of word and image—achieved its richest incarnation in the rare instances where poetry, painting and calligraphy were the expressions of the same hand and mind.

Not always of purely artistic intention, a poem painting could also serve other functions. After the Mongol armies overran China and ended the Song reign, a poem painting was sometimes employed as a means of protest. The choice of image and verse, and even the decision to use a particular calligraphic style, could convey a political message. A painting of a narcissus complemented by verses eulogizing the blossoms of yesteryear indicated loyalist sentiments, as did the decision to employ the calligraphic style of an early master known for his resistance to oppression.

कोसोनागुनालुनृकुटीकमानअैसिमैनकैपेनैसरनैननिवलासुदेः।नासीकापरोजगं
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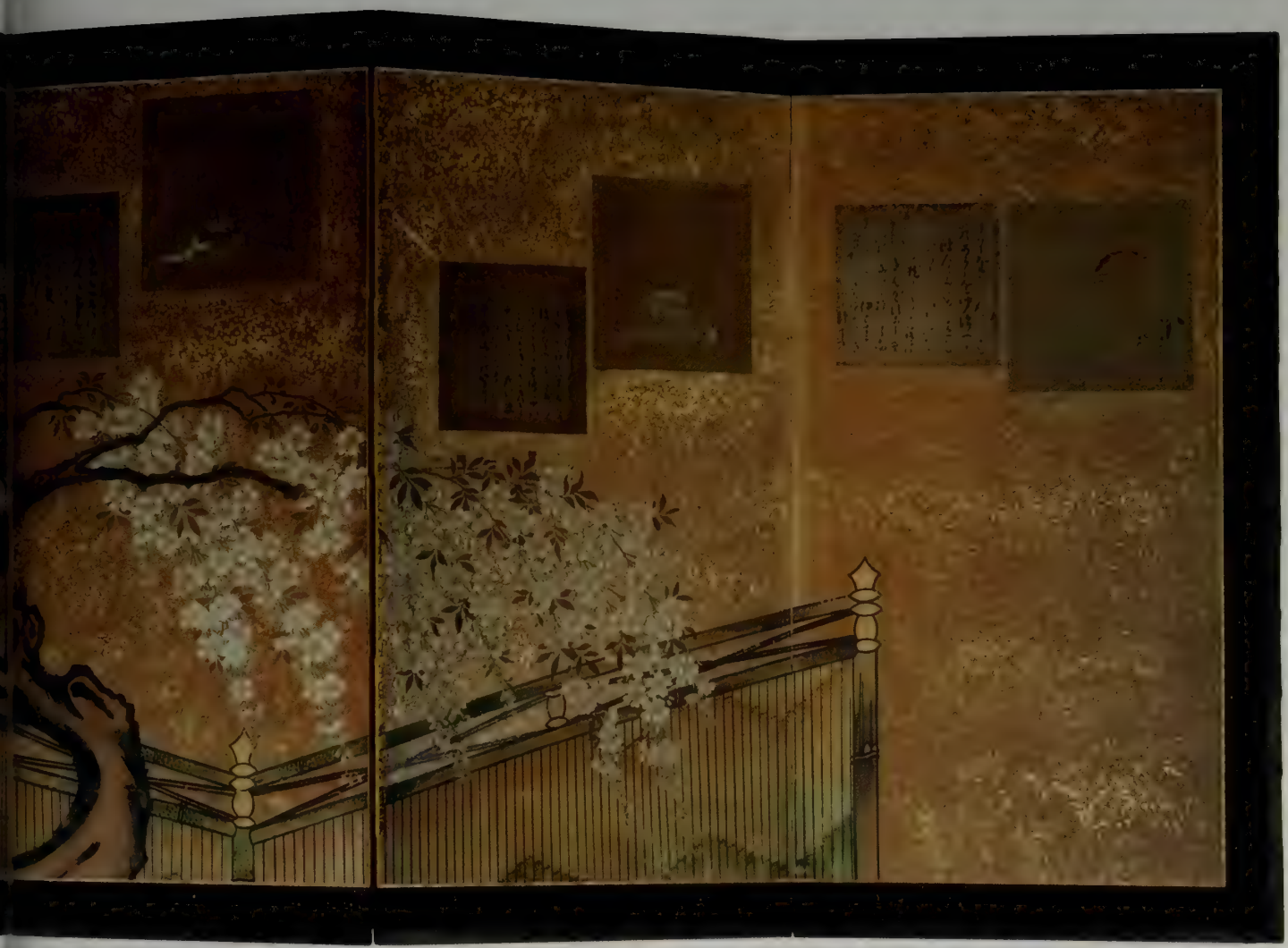
For the Chinese, calligraphy, poetry and painting were the "three perfections," supreme achievements in the quest for self-development.



Poem paintings were often the object of more lighthearted sentiments. Like-minded literati would assemble in elegant urban garden pavilions or secluded estates to view, criticize and produce works of art. Buoyed by cups of wine and inspired by a spirit of conviviality, they often created poem paintings. Several men might collaborate on a landscape while fellow artists might supply humorous verses and colophons recording both their impressions of the work and the circumstances of its creation. Paintings survive with rows of ten or twenty enthusiastic colophons, many the product of such drinking parties.

Enriched by the Chinese tradition, the arts of poetry, painting and calligraphy were also deeply integrated into the life of Japan. During the Heian period (794–1185) the *waka*, a thirty-one-syllable short poem, played an astonishing role in the daily business of the court. Aristocrats carried "bosom-papers" or "sleeve-papers" within the folds of their kimonos, ready to capture fleeting thoughts or emotions or to inscribe verses dedicated to the rituals of love, worship or the conduct of state affairs. Even as death approached, the Heian lady or gentleman might respond by tracing a parting couplet.

The unity of calligraphic verse and painted image was yet more complete in Japan than in China. The abbreviated, deftly rendered brushstrokes of Haiga painting, a style derived from *haiku* poetry during the Edo period, often fused meaning and image. In Buncho's "Geese Flying Across the Full Moon," the rough angular characters forming his poem abstractly suggest a flight of geese, and a drawing of the moon replaces the character for the word.



Screen Painting, anonymous, Japanese, circa 1790. Ink, mineral pigments and gold leaf on paper; 44" x 135". Probably commissioned by a poetry collector to best present his collection, an 18th-century Kano School screen painting frames six illustrated poems from the 17th-century. Naga Antiques, Ltd., New York.

In a different fashion, elaborately decorated writing papers also facilitated the integration of the calligraphic and the pictorial image. "Cloud-pattern papers" were dyed and decorated with ethereal bands of silver and gold. Grasses, flowers or strands of bamboo graced other writing papers to complement overlaid cursive scripts that might record a spring dawn or the loss of a friend:

One whom I met
Until yesterday
Is gone today,
Swept away
Like mountain
clouds.

continued on page 198



Historic Houses: Hemingway in Idaho

TEXT BY JACK HEMINGWAY
PHOTOGRAPHY BY RUSSELL MACMASTERS



"[He] loved this country. He saw it with the eyes of a painter, the mind of a trained writer, and the heart of a boy who had been brought up in the west." So wrote Ernest Hemingway in 1939 of an Idaho friend; the words seem a fitting memorial, too, for the writer who returned to the area often to live and write. OPPOSITE: "A trout fisherman's morning view" of the Hemingway house, according to son Jack Hemingway. Set in sage-covered hills, it overlooks Big Wood River. ABOVE: Aspen and cottonwoods surround a riverbed to the north. RIGHT: A bust of Hemingway made for a television production; "Papa was spooked by its appearance on TV," notes his son. A Picasso sketch is tacked up nearby.





The living room of the Ketchum house, built in the late 1940s as a replica of the nearby Sun Valley Lodge, is largely as Hemingway left it. After his death in 1961, Mary Hemingway traveled widely, making the couple's New York apartment, on East 62nd Street, her home base.

MY FATHER'S last house started its existence as someone else's whim. When Bob Topping—younger brother of "millionaire sportsman" Dan Topping—had his credit cut off by the post-World War II railroad management of Sun Valley, he decided, in a fit of pique, to retaliate by building his own version of Sun Valley Lodge, the famed resort's first and most important hostelry. Dan Topping had married Sonja Henie, the ice-skating queen of the silver screen, and now Bob had found his own skating star, the beautiful Mona Moedl from nearby Hailey, Idaho, for whom to build a house.

Trust-fund distribution in hand, he commissioned the building of a small-scale imitation of the lodge. The house is north of Ketchum, one mile from Sun Valley proper, on a sage-covered hillside that overlooks the cottonwoods flanking a stretch of the trout-rich, clear-flowing Big Wood River. It has a magnificent view of the highest peaks of the Boulder and Pioneer ranges to the north and east, especially so from the second-story bedrooms. Topping was able to salvage the rough-timber forms used for pouring the concrete walls of the original Sun Valley Lodge, and had his builder add the same wood-colored stain to the mix. He followed the same roofline as well, and with the exception of the considerably more generous windows—generous even by today's standards—he succeeded in achieving a creditable replica of the original.

After some twenty years of hotel, cabin and house rentals in the area for extended duck-, pheasant- and partridge-shooting seasons, my father (with his fourth wife, Mary) decided in 1959 that a permanent base in the Wood River Valley was in order. Two factors brought the decision to a head. With the beginning of increased tensions between Castro's Cuba and the United States, it was becoming clear that it would be prudent to make arrangements for the possible loss of their permanent home outside Havana, La Finca Vigía. (For the Hemingway house in Key West, see

ABOVE: Near a desk in the master bedroom hangs a bullfight poster featuring Hemingway's friend matador Antonio Ordóñez; on the desk is a photo of the two men in Spain.



RIGHT: The master bedroom. The clear dry air of Ketchum made him feel "like the best of the old days," Hemingway told a friend. He had worked on *For Whom the Bell Tolls* in Idaho in the late 1930s; later projects there were *A Moveable Feast* and *The Garden of Eden*.



Memorabilia in a dining room corner includes Hemingway's boots, luggage, hunting gear, and magazines from the year of his death. The last work published in his lifetime, *The Dangerous Summer*, ran in *Life* in September 1960. Hemingway preferred to work mornings, in a small upstairs guest room.

Architectural Digest, January 1981.) The Topping house became available when Bob and his bride decided to move to Florida for climate and health reasons.

When Papa's old friend Chuck Atkinson advised him that the house and approximately twenty-two acres of land could probably be acquired for $50,000, Papa and Mary looked it over and made a firm offer. Friends kidded him that he had decided to buy the house primarily because of the many cases of clay targets that Bob Topping had left behind in the giant basement/garage. As a matter of fact, when Papa and Mary did move in, in November 1959, that space—overlooking what was then a beaver-dammed slough—became a favorite spot for throwing hand-trap targets with friends, to the accompaniment of popping corks.

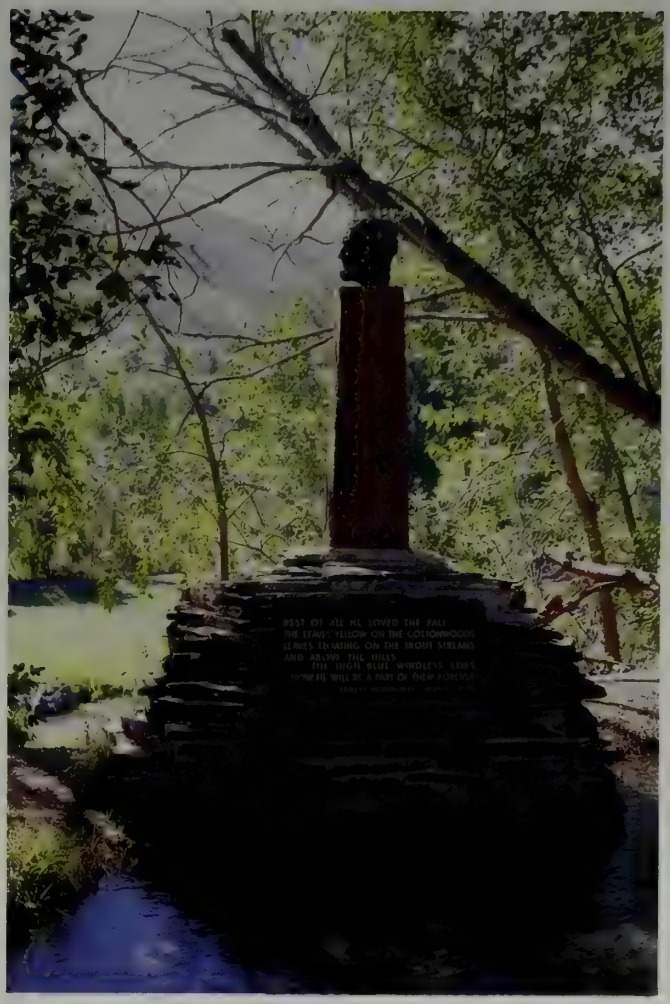
They left in early January 1960 for Havana after he had done good work on his Paris sketchbook (later, after his death, published as *A Moveable Feast*). They had made substantive changes to the house, namely the elimination of most draperies and floorcoverings—which were, frankly, more reminiscent of a good-grade Nevada bordello than of the home of a well-to-do traveler and sportsman.

Also eliminated were the giant round bed in the master bedroom and a largeish bar that dominated the living room. Furnishings were kept simple and somewhat spartan. Mary added a warm touch with the installation of some Spanish tiles in the large, homey kitchen, where more time was spent than anywhere else. Papa used the twin-bedded guest room, paneled in dark walnut, for his workroom, as it had excellent outside light and was without diversions.

The ten-month interval before their return to Idaho in October was not kind to my father. It was during this period that serious cracks began to become apparent in the framework of his personality. Only a bit more than a month after their return, it was necessary for him to be sent for the first of two periods of intensive psychiatric treatment at the Mayo



A view from the front deck takes in the Boulder range to the north, near the Sawtooth Mountains in which Sun Valley is nestled. The house itself is constructed of poured concrete stained to resemble wood.



Hemingway's memorial stands at the cool waters of Trail Creek. Written for a hunting companion, the eulogy concludes: "He has come back to the hills that he loved and now he will be a part of them forever."

Clinic. In April 1961, shortly before his second hospitalization, I saw him for the last time during an Easter visit. I had not been apprised of his condition and was shocked to see his wasted frame and depressed attitude. Sick and unbalanced, he tragically chose to take his own life in his new home on the second of July, having been unable to enjoy it through the seasons of even one full year.

After his death, Mary Hemingway made a number of minor changes in furniture and other fittings but left the house essentially unchanged, electing to make her New York apartment the center of her life and there to house her art collection. She would spend the summer and fall of every year in the Ketchum house until her own health made the trip from New York too hazardous.

Early on, she established a traditional party on the twenty-first of July each year, when old Hemingway friends and family joined in celebrating Papa's birthday. Initially quite informal and a bit wild, these parties gradually became rather elaborate and formal, though the quality of the speeches remained for the most part somewhat maudlin, emotional and nostalgic. Though a few were given at a club called Trail Creek Cabin, most were at the house. The early ones included shooting clay pigeons. Later parties tended to croquet or dancing to Jimmie Limes's orchestra on the south terrace between the flower gardens.

From the early eighties on, the house lay empty except for its bachelor caretaker. Mary Hemingway had willed it to the Nature Conservancy, and since her death in 1986 it serves as the headquarters of the Idaho chapter of the organization, fulfilling in its dotage a purpose for which it is not only eminently well suited but of which Papa would have enthusiastically approved—the non-bureaucratic preservation of such natural wonders as his beloved Silver Creek, some thirty miles away, where he dropped many a speeding mallard and observed many a feeding trout planing in the waving water weeds.□



An American in Paris

A Garden Designer's Left Bank Apartment

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARIANNE HAAS

ELEVEN YEARS AGO, a young American named Madison Cox visited Paris for Christmas. "I returned home after the holidays, but I already knew I'd be coming back to stay," he says. And since 1984 this garden designer has made Paris his headquarters.

Unlike many of his compatriots, Madison Cox didn't start out as a member of the city's American colony. "I discovered it with great pleasure only two or three years ago. It was very important to me to put down roots on my own. That period

For American-born garden designer Madison Cox (above), an apartment in Paris was the culmination of boyhood dreams of Europe. RIGHT: In the living room, an Italian painted and gilt-wood figure representing Summer stands near the 18th-century Burgundian fireplace. Bust is 17th-century marble. Lamp in the foreground is 19th century.



of relative and self-imposed solitude wasn't particularly easy. I made myself think in French," he says, smiling. "And dream in French."

Yet on that first trip nothing in particular had drawn Cox to France. It was simply that throughout his childhood in San Francisco he had dreamed of Europe, poring over a collection of books amassed by his great-grandmother during her travels, and listening to the stories of his father, a ship's captain.

"As in many American families," says Cox, "my uncles, aunts and godparents had gone to Europe and come home like characters in a Henry James novel: subtly changed. My godmother's mother, in Washington, actually had a *salon de musique*, and she used to send us postcards from abroad, evoking a world I'd already begun to think about very hard.

"All this explains why in Paris—encountering a reality that wasn't my own, and doing so with the help of recollections that weren't really my own, either—I was able to feel at home very quickly.

"I'd been studying at the Parsons School of Design in New York, and when they established a campus in Paris the opportunity was too good to miss. I finished my degree here. The simple fact was that I'd fallen in love with the city."

But Cox isn't just an elegant tourist. Since he graduated from Parsons, he has undertaken one project after another, including work on the Museum of French-American Friendship at Blérancourt, near Compiègne; garden design for the industrial district at Roissy, near Charles de Gaulle Airport; and the gardens of a château in Normandy.

In the United States, Cox is working on a garden design that recalls Italian open-air theaters of the eighteenth century. "It's for David Salle and Karole Armitage on a large property they own in New York State. This is almost the ideal commission for me, creating structures that are definitive and at the same time ephemeral. I want to invent more magical settings."

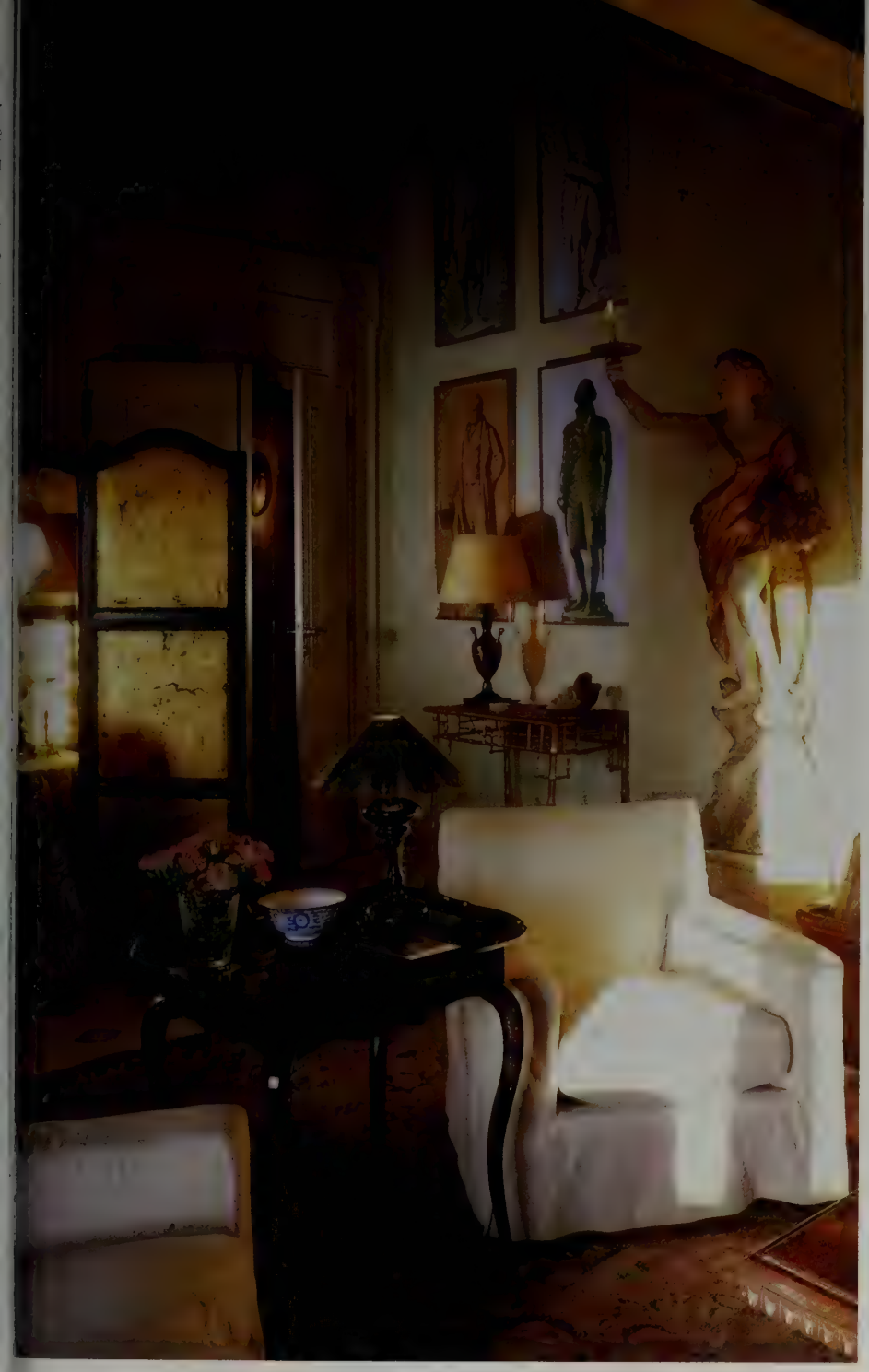
Like all people who are good listeners, Cox doesn't talk much about himself. But he does wax lyrical if the subject of gardens comes up. "I was delighted when Jennifer Bartlett called on me as a consultant for the



OPPOSITE: "I often go to the Paris flea market, and it's fun to see what the dealers have that's new," says Madison Cox. He has outfitted his apartment with serendipitous finds, which include the living room's leather sofa. Renaissance-style table in front of fireplace sits on an antique Indo-Herat carpet. A steel-framed traveling bed rests beneath the window.

LEFT: Four circa 1835 Zuber wallpaper panels depict heroes of the American Revolution—Jefferson, Franklin, Washington and Lafayette. Below them is a 19th-century gilt-bamboo side table, which was "my first furniture purchase when I moved to France," says Cox.

BELOW: From his bedroom desk—a simple wooden drafting table—Madison Cox looks over a lavender-filled window box and onto the rooftops of Paris. Marquetry letter box.





garden she's designing in Battery Park City, New York, on the site of an old heliport.

"What I admire most in garden design," he continues, "are French classical and Italian Baroque traditions. So when I plan a garden, my approach does not include innovation at all costs. Instead I aim to place people in a world that provides an antidote to contemporary life."

Madison Cox lives in an apartment that reflects a fine balance between youth and sophistication. He says, "What first struck me about it was the space, then the handsome stone floor, which the previous tenants installed. But I keep changing everything—I have a feeling it will never be finished. I sell what I have so that I can buy other things I can't resist. I don't collect any specific thing; I like 'finds.' At one time I lived in a single room, which got buried beneath my discoveries. Now I'm getting more and more interested in those family keepsakes in San Francisco."

He likes to dine in Paris restaurants, grand or simple. "My favorite is Le Voltaire on the Quai Voltaire. And when I leave the restaurant and cross over the Seine on the Pont Royal, I always pause for a moment. I'm happy. Paris is one of the loveliest cities in the world, and it casts a spell over me daily."□



Designer Jay Spectre recently refurbished a Stanford White house in San Francisco's Presidio Heights, enhancing the structure's architectural detailing. OPPOSITE: A wide, graceful stairway dominates the second-floor gallery, with its original Tudor-style plaster ceiling. The bronze wing sculpture is by Christian Renonciat. Oriental objects include a Khmer temple water urn (left), a Chinese fresco and Tang-style horse on a red tortoiseshell, ebony and ivory table. In the stairwell, a 1930s Batard oil. BELOW: A living room vignette includes a coromandel screen, a contemporary bronze and a 17th-century marquetry table.

On Presidio Heights

Updating a Stanford White House in San Francisco

INTERIOR DESIGN BY JAY SPECTRE, ASID
TEXT BY HOWARD JUNKER
PHOTOGRAPHY BY PETER VITALE





A rich blending of patterns in warm gold tones offsets the living room's stenciled ceiling. Surrounding a Ming lacquer table are a Régence-style sofa and 19th-century armchairs. Turkish Oushak rug. Baccarat crystal chandelier. Landscape, dated 1888, is by Fernand Sabrenard. Sculpture, left, by Armin.





AFTER THE EARTHQUAKE of 1906, Presidio Heights, that gentle slope above the Presidio commanding the Bay, succeeded Nob Hill as the place for San Franciscans to build their mansions. Architect Stanford White's contribution to the Presidio Heights compendium of possibilities was a neo-Georgian house completed in 1916—ten years after his death—with a two-storied, six-columned engaged portico pressed into the brick façade and an interior dominated by a central staircase.

In finding a way to restore and decorate this house—or any historical structure, suggests interior designer Jay Spectre—"it's important to respect what you've been given." Another essential for Spectre is an approach that enables his clients to live fully, in their own manner and in their own idiom. "My task," he suggests, "is to make sure the house becomes their own best reflection."

The owners had grown up together in the rural South, then lived in Dallas, the Bay Area and New York. They had traveled extensively in Europe and Asia before deciding that San Francisco would be their city and Stanford White's great brick pile their dream.

They had made some preliminary attempts at coping

LEFT: Jay Spectre. BELOW: On the library's paneled fireplace wall (right) hangs a mosaic, *La Ville*, by Jean Lambert-Rucki; concealed is the bar and media center. Oil at left by Georges Manzana-Pissarro. Clarence House fabrics on pillows and Spectre-designed sofa. An Etienne Martin bronze, *Nuit d'Oppède*, rests on a 17th-century-style scagliola tabletop.





"We're delighted we kept the real candles," says one of the residents about the Dutch brass chandelier. The English mahogany table used for dining is from Hyde Park Antiques; it is surrounded by Regency chairs from Philippe Farley. Venetian oils hang over the sideboard, which holds English silver candelabra. Drapery and chair fabric, Clarence House.

with the interior before a mutual friend introduced them to Spectre, who was delighted to invite the young couple to visit him at his weekend house in Connecticut (see *Architectural Digest*, February 1985).

"They're involved in every aspect of their environment," he says of his clients. "They have an incredible curiosity. There's nothing in the San Francisco house they haven't researched and come to understand completely."

When the time came to make decisions, it wasn't difficult to retain the house's wonderfully stenciled living room ceiling—the trick was to devise noninvasive lighting. The nicely carved fireplace would continue to hold its own. And the Honduras mahogany paneling of the dining room had been bleached by a previous owner, perhaps half a century ago—a felicitous change.

A light well off the library did have to be updated and topped with a retractable skylight. The gardens at the east and west ends of the house had to be reconceived. And the original, inconspicuous one-car garage could be preserved only by installing a hydraulic lift so that two cars might be accommodated—piggyback.

A modern solution was deliberately rejected for the dining room's Dutch chandelier, however. "We thought of electrifying it," says one of the owners, who searched out a long-handled lighter/snuffer in a religious supply shop. "But we were able to resist the temptation. And having real candles is just great fun."

For an early buying trip to London, Paris and Brussels, Spectre, working with his associate Geoffrey Bradfield, gathered together more than a dozen books for the clients to read—to suggest "points of view, ways to do certain things that would apply."

It turned out that the timing of the expedition was especially fortunate. "It was the appropriate moment to buy what we did on the world market," the designer recalls, "and fortunately only a handful of people were looking at the kind of material we were after—seventeenth century on one hand, and between-the-wars on the other. I've always admired those periods, and now I felt I had found the appropriate setting and the appropriate clients."

One treasure that Jay Spectre had, in fact, already show other clients was an exquisitely fragile red tortois



table inlaid with ivory and ebony. Its value had not been recognized, but now it stands in the second-floor gallery, bearing an unglazed Tang-style horse. It is, says Spectre, "exactly the jewel that should be in that setting."

The designer is noted for paying particular attention to the importance of entrances, but in this case, "it was relatively easy, because Stanford White had already done so much. The downstairs entrance hall is self-contained, nothing else on that floor, no competition at all."

For their bedroom, the owners asked Spectre simply to give them his own designs for a bed, night tables, bench and comfortable chairs.

His most personal touch, however, may be in the library, an austerely handsome room defined by the Art Déco–inspired bronze-and-mahogany fireplace wall that contains the media center. Spectre credits the scale of the room with much of its success: "Anyone's fortunate to have a room of that size," he says. "It's right for two—or for six—to have a drink before dinner, to enjoy the fire, or just to watch television.

"Young people shouldn't live in a museum," he asserts. "They need something that looks like the 1980s. This house, for all its different periods, its different cultures and textures, is intended to represent this moment."□

ABOVE: A northwest Persian Karaja runner from Doris Leslie Blau is used to striking effect in the master bath. BELOW: In the guest room, a circa 1880 bedroom suite contrasts with hand-ragged walls. The owners particularly enjoy the 1862 views of San Francisco from Russian Hill.

OPPOSITE: Spectre designed the master bedroom's contemporary furniture. Fabric from Clarence House. Lee Jofa leather on bench and chair. OPPOSITE BELOW: In the garden off the living room, the mosaic fountain recently executed by Michele Herzele was inspired by a Léger design.



BAY HIPPISLEY

RIGHT: *Suzuribako,* 18th century. Lacquer, silver and gold; 10½" x 9½". Reflecting the influence of nature in Japanese art, a tiger—symbolizing power—sits on a windswept promontory. Naga Antiques, Ltd., New York.

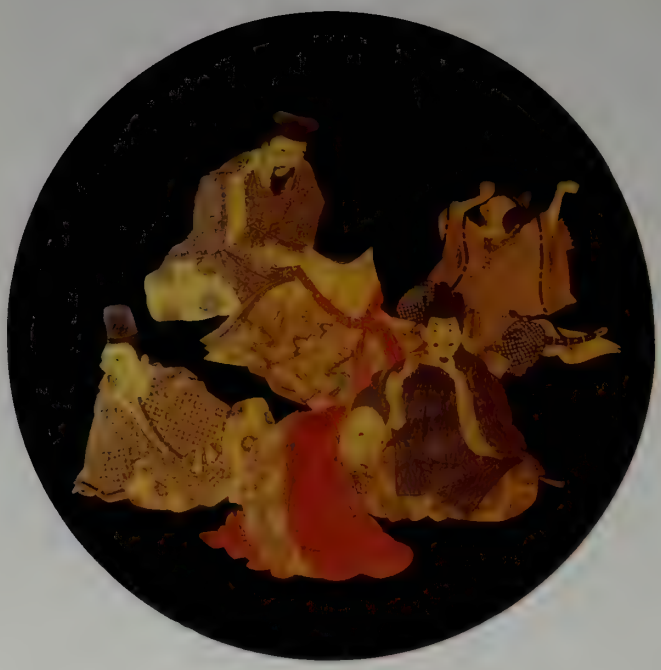


FELICIANO

only to the scene portrayed but to the techniques used to depict it, *maki-e* and *kirikane* (the latter employing tiny cut-gold-leaf fragments):

As on a bright autumnal moonlit night,
The gold and silver specks shine with varying luster
Here and there on a gold-sprinkled ground.

The textural qualities of *suzuribako* were heightened with the advent early in the Edo period (1615–1868) of a school of artists and craftsmen gathered around Honami Koetsu. It is uncertain as to whether Koetsu, a major painter, calligrapher and designer, personally executed *suzuribako,* but





ABOVE: *Suzuribako*, 19th century. Lacquer and gold; diameter, 8½". Enhanced with intricately rendered literary elements, a *suzuribako*'s exterior displays six celebrated poets, called the Rokkasen, while two poems flank the ink stone within. Sotheby's London. OPPOSITE: *Suzuribako*, Asano Setsucho, late 18th/early 19th century. Lacquer and gold; 10⅝" x 10". Typically divided into compartments, the *suzuribako* tray was designed to contain brushes, ink sticks, an ink stone and a small water container, which here takes the form of a flower. Eskenazi Limited, London.

his followers appear to have based their output on his designs. The Funabashi box (inspired by a tenth-century poem about a boat bridge) is typical. The lid is arched, bridgelike; a thick lead band over a gold-lacquer ground of stylized waves and boats represents the bridge. Superimposed over all are raised characters in solid silver that quote the poem and, like a rebus, integrate elements of the design into the quotation. From a practical point of view, Koetsu's boxes were innovative in shifting the ink stone from its central position over to the left, thus reducing the distance a loaded brush had to travel to the paper, which was always placed at the left of the box.

Koetsu's great-grandnephew Ogata Korin, who flourished during the Genroku era (1688–1703), made a *suzuribako* that similarly epitomizes the complex interplay of allusions to nature, literature and lacquerwork techniques. (It is innovative too, creating a secondary level to hold paper.) Like the Funabashi box, Korin's masterpiece portrays a *yatsuhashi* bridge from the *Tales of Ise*. Its wooden spans are represented by lead inlays whose subdued luster contrasts with the iridescent blue, green and red mother-of-pearl inlays that represent the heads of irises. Stalks and leaves are of gold *maki-e* set against a ground of matte black lacquer.

The box's stylized beauty is sumptuous, yet it is a model of restraint when compared to the more extravagant Genroku boxes—whose value, it has been said, was sometimes measured by weight. (The more precious-metal inlays and powders employed, the better.) But it was precisely the wealth of a closed and rarefied society that prompted continued technical and artistic elaboration of the *suzuribako*.

Nevertheless, after the opening to the West that coincided with the accession of the Meiji emperor in 1868, innovation—within the framework of tradition—persisted. Shibata Zeshin, a master of the Koma school of lacquerwork, imparted to a new generation his pioneering variations on centuries-old lacquer techniques. Zeshin, the foremost designer of *suzuribako* of the late Edo–Meiji period, liked to use color rather than gold, and utilized lacquer and its techniques to cleverly imitate other materials, particularly metal and *hake-me*, a combed effect. As always, experimentation was tempered by innate sophistication.

Only Japan, after all, possessed the infinite reserves of patience and painstaking skill needed to produce objects like *suzuribako*: multifaceted tributes to calligraphy, literature, nature and craftsmanship.□





Depth of Field

Consummate Collection in a Designer's Park Avenue Residence

INTERIOR DESIGN BY HARRIETTE LEVINE TEXT BY CHRISTOPHER BUCKLEY PHOTOGRAPHY BY DERRY MOORE



"There is no theme to our photography collection other than what we like," says Harriette Levine. OPPOSITE: The entrance hall to the residence she shares with her husband, Noel, features (from left) Edward Steichen's *Franz von Lenbach;* portraits of Aubrey de Vere, Thomas Carlyle and Julia Jackson by Julia Margaret Cameron; Alvin Langdon Coburn's *Yosemite Falls;* and Alfred Stieglitz's *Marie Rapp.* ABOVE: A Kangxi coromandel cabinet with a specially fitted interior is displayed on an English carved giltwood stand. Striped silk wallcovering, Brunschwig & Fils. FOLLOWING PAGES: An elaborately carved mantelpiece in the living room is flanked by a quartet of Atget photographs, left, and a Steichen self-portrait in charcoal. Sconces are 18th-century Waterford; striped taffeta on sofa, Cowtan & Tout.





THE NEW STEICHEN has created a turmoil in the Levine household. Putting it where it seems to belong will necessitate moving yet another Steichen, the Gustave Le Gray and maybe even the Atgets. But the Atgets seem perfect where they already are. By the time this calculus has reached its conclusion, a total of six photographs will have to move to make room for the new arrival.

Noel and Harriette Levine inhabit quarters high above Park Avenue in a 1929 building that was the second co-op built in New York. The first owner imported what must have been an entire forest's worth of exquisite eighteenth-century Georgian pine and oak paneling. The effect of walking into the two main rooms is entirely pleasant, as if one has suddenly, but gently, stepped over a two-hundred-year-old threshold.

When the Levines fell in love with the twelve-room apartment, they asked a friend to write a letter of recommendation to the co-op board. As they were showing him a photograph, he blurted out, "My God, that was my grandfather's place!"

Mrs. Levine, an interior designer, set out to complement the fine wood walls and therefore concentrated on English and Chinese antiques from roughly the same period. The entrance hall announces the harmonic convergence of East and West in the form of a coromandel cabinet, and a striking—literally—tall-case clock made by the great clockmaker Thomas Smith of London in the late seventeenth century.

The danger with so much paneling, however fine, is that it might create stiffness and formality. But though many of the pieces are of museum quality, the living room has a cozy feel to it, principally due to two things: candlelight and overstuffed sofas. Just as studies show that human voices rise in direct proportion to the harshness of light, sinking deep into a sofa amid seventeenth- and eighteenth-century tapestry pillows does much to induce a feeling of calm and well-being.

Another element that makes this a very English space is the flowers, especially the rampant arrangements of orchids and gloriosas. "My husband," remarks Mrs. Levine, "says that if he comes back in the next life, he wants to come back as my candle dealer or florist." To judge from the profusion of both commodities, it would be an upwardly mobile form of reincarnation.

It is no insult to the furnishings—even to the rare George I gilt-gesso side table—to say that the most striking aspect of the Levine residence is the photographs. Their collection of albumen, platinum, salt, gum-bichromate and silver prints extends from the 1840s to the 1940s and includes the work of nearly every master of the period: Fox Talbot, Hill and Adamson, Atget, Watkins, Nadar, Steichen, Stieglitz, Eakins, Weston, Man Ray, Cunningham.

In fact, there is a total of exactly one painting in the entire place. "We're down to one," says Mrs. Levine of the Hugo Robus that hangs in their bedroom. One suspects that even this admirable canvas is hanging on by its fingernails against the day Mr. or Mrs. Levine attends the next photography auction.

There is actually one other non-photograph—a charcoal, hanging near the carved mantelpiece in the living room. But it is the work of Edward Steichen, a self-portrait done in the manner of one of his photographs. From a distance, it looks almost exactly like a photograph.

The Levines began collecting thirteen years ago. "It was," she says, "something we could do together." Since then, many of the great collections have been sold or given to museums, especially the Getty Museum, leaving the Levines with one of the most select collections of masterworks in private hands.

Yet the work of one nineteenth-century photographer seems conspicuously absent. Why, one wonders, are there no Matthew Bradys?

"Because so many Bradys are only *attributed* to him," Mrs. Levine points out. "He's very hard to pin down. When we started collecting, we decided that we didn't care who liked what. If I liked one, I could buy it. If Noel liked one, he could buy it. There were only two rules: It had to be of pristine quality, and it had to be the original print. That's what makes these so special."

She has grouped some of them thematically. Thomas Eakins's portrait of Walt Whitman hangs—rather ingeniously—in front of the bookshelves, cheek by jowl with Nadar's salt prints of Victor Hugo and George Sand. The Steichen portraits of Garbo and Gloria Swanson hang over the bath. For reasons difficult to put one's finger on, that seemed just right.

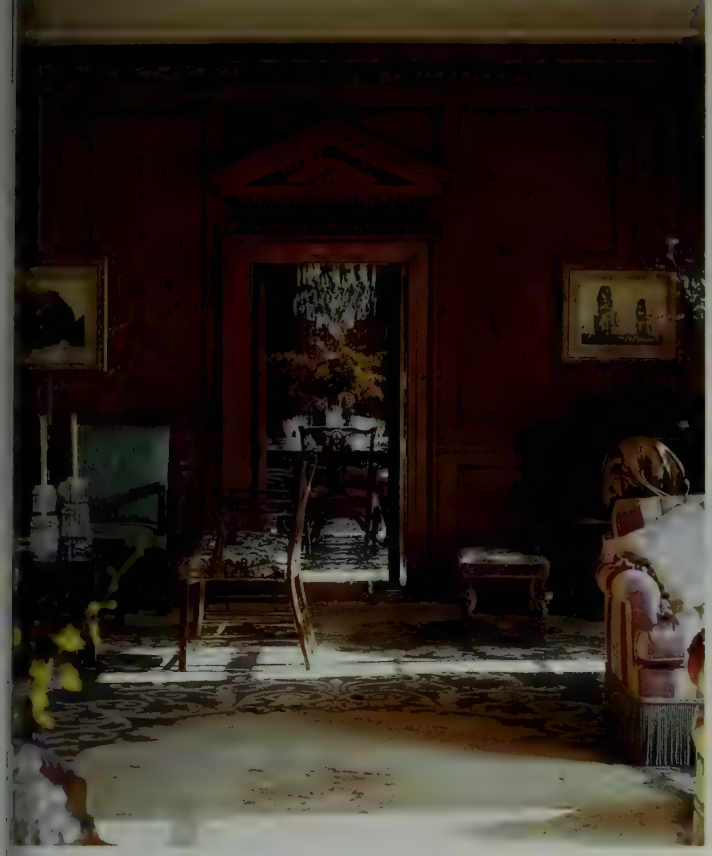
Perhaps most remarkable is how *painterly* the photographs are, an observation that would no doubt have infuriated Alfred Stieglitz or Edward Steichen, who strained so to persuade the world that their work was art, not a photochemical facsimile.

Photography has long since been accepted as art, though some of the old prejudices seem to remain. Mrs. Levine, for one, is puzzled. Many of her clients have admired her collection, yet she has never been able to convince any of them to purchase fine photographs of their own. "I think when it comes to what's hung on the walls, people prefer to do their own thing. I'm rarely able to influence them in that direction."

Now, where to put the new Steichen ... Harriette Levine does not really want to disrupt the grouping of four Atget prints: the empty steps at Versailles, a Parisian street scene, mannequins staring out a window onto the Boulevard de Strasbourg, the carousel at a local fair.

The last one has special meaning. Mrs. Levine had been at home, reading a book on Atget. Her husband was off at an auction. She came upon the photograph of the carousel and was instantly taken by it.

"I was thinking, 'I wish we had this one.' I couldn't get it out of my mind. And then two hours later he came home with it."□



"It's extremely unusual to display photographs on French mats in gilt frames," says Mrs. Levine. Francis Frith's *Statues of the Plain, Thebes,* 1858, right, hangs above a black-lacquer grand piano in the living room.



Carleton Watkins's *Washington Column, Yosemite Valley,* 1866, is displayed above the living room fireplace. A pair of antique blanc-de-chine figures stand on the mantel between 18th-century Meissen vases.

A Georgian sofa is paired with an English Pembroke table near bookshelves exhibiting photographs by Eakins, Southworth and Hawes, and Käsebier. At right, Nadar salt prints of Hugo, Chevreul and Sand.

"The best things often happen by accident," says Mrs. Levine. "We needed more room for display, so we tried hanging photographs on the bookshelves. They've stayed." Chintz upholstery, Cowtan & Tout.









Another element that makes this a very English space is the flowers, especially the rampant orchids and gloriosas.

"One of the reasons I chose this apartment is the paneling," says Mrs. Levine. OPPOSITE: An 18th-century English cabinet with Gothick glazing bars, from Stair & Co., dominates one wall of the dining room.

LEFT: "A gorgeous background deserves fine furnishings," Harriette Levine says. A rare George I gilt-gesso side table, from Stair & Co, stands below an 18th-century English gilt mirror in the dining room.

BELOW: The mahogany dining table is set with an antique cobalt-and-gilt service, 18th-century English silver and Baccarat stemware. A Nadar portrait is displayed above a George III console table. Carpet by Stark.



The Levines' only painting, a 1918 untitled work by Hugo Robus, hangs above an 18th-century Adamesque mantelpiece. Antique Chinese covered jars and Staffordshire dogs flank an 18th-century lacquer-and-enamel clock.



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Diandra and Michael Douglas
continued from page 109

the house at an age when most young women's notions of taste and style are fuzzy at best.

"I threw in my two cents' worth," says her husband, "and I was there to oversee a lot, since Diandra was in school"—she graduated from the University of California at Santa Barbara in the midst of all the renovating—"and I'd taken time off to be a housedad." But his wife, he says, "had a very clear vision." "You have to be able to visualize, to see in three dimensions," says Diandra Douglas. "And I guess," she adds, smiling, "that I have a vivid imagination.

"Every house presents itself in a certain way, like a woman," she continues. "A woman can present herself so that she maximizes her potential, or not. This house hadn't been cared for in a long time." Remodeling, she says, "was a matter of bringing out the best face it could possibly have."

The huge undertaking involved every aspect of the house. Diandra Douglas wanted visitors "to drive through the gates and see this other world. I've always had a need to create environments that are a refuge," she says, harking back to her Majorcan childhood. She wanted the exterior to look not just superficially Spanish but authentically Old World. "It was very important to me that nothing look temporary," she says. "The trick in any remodeling is to make it look as if it's always been there," a conviction that she also credits to her roots in Spain, "where everything has looked the same for the last eight hundred years."

The first sight of the house, then, was terribly important. She replaced the rectangular front door with a heavy, arched set of doors that she had made out of old wood, which she then "beat up as much as possible" to make it appear weathered. The doors were set into thick double arches, making the entrance look deep, old, "substantial." The façade was made more substantial, too, more balanced, by extending it on one side with a

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WILLIAM ADOLPHE BOUGUEREAU

1825-1905 (French Salon)

Jeune mère contemplant son enfant

Oil on canvas, signed and dated 1871, upper left
Size: 30 x 37½ inches (76.2 x 95.2 cm)



PROVENANCE: Sold by William Adolphe Bouguereau to Goupil et Cie, Paris, September 10, 1871

LITERATURE: Ludovic Baschet, *Catalogue illustré des oeuvres de W. Bouguereau*, Paris, 1885, p. 46
Marius Vachon, *W. Bouguereau*, Paris, 1900, p. 150
William Bouguereau, Exhibition catalogue, Musée de Petit Palais, Paris, Musée des Beaux-Arts de Montreal, The Wadsworth Atheneum, Hartford, Connecticut, 1984-85, p. 128, illustrated

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Diandra and Michael Douglas
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low wall and a line of cypress trees. Even the driveway was transformed; she enlarged it and paved it with stone slabs so that it would seem to be less a driveway than a motor court.

What was behind the façade was every bit as important. Behind the front door was a central courtyard—more of a lawn, really—that the Douglases formalized with a fountain and a tiny chapel that leads into the living room; beyond the living room, visible through French doors, lies a view of the ocean. It was this line of vision—or invisible axis—running through the house and beyond to the sea that Diandra Douglas decided to maximize, enhance, extend.

When the Douglases bought the house, the living room had opened onto a patio that overlooked the ocean; a set of steps on the side of the patio led to a small pool, after which the property ended abruptly. There was a drop-off of about forty feet, and beyond, an untended lot. The couple bought the large lot, and by moving 400,000 cubic yards of earth, literally created an incline to join the lot to the house above. The additional land allowed them to extend that axis: They covered the patio with a tile roof and stately arches, built a massive set of stairs that run from the center of the terrace down the incline. At the bottom of the steps they carved out a sixty-foot pool in line with the axis toward the ocean.

The scrapbook has pictures of the property pre-pool and pre-steps; visible on the ground are lines of thick white chalk that Diandra Douglas drew to outline the pool and stairs. "They thought I was insane," she says of the crew that had to work from her homemade outline.

Additions to the interiors all reflected her craving for the old and the classical. "We sort of liberated the house," she says, "took it back to what was there originally." Floors were covered in oversize tiles, walls were washed in white, all window treatments were removed except in

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Diandra and Michael Douglas
continued from page 190

one room. A fifties-style kitchen was redone with copper sinks and blue granite countertops.

To help create the interiors she enlisted Craig Wright, a Los Angeles-based designer and co-owner of Quatrain, an antiques shop in Los Angeles. "Over the years the house had been buried beneath a veil of decoration that had to be stripped away," he says. "We wanted to create an elegant country-house feeling, the kind of house you might find in northern Italy or Spain." All the interiors were based on "juxtaposing the very rich against the very simple," Baroque furnishings and objects against white walls, subdued fabrics.

Wright used many things that the Douglases owned—kilims, for example, and the floral marquetry bedstead in the master bedroom—and Diandra Douglas and Wright bought things together as well. She does not, however, consider the house done yet. "No room is finished, just as I'm not finished," she says. "We've bought things as we've traveled, and I've changed things as my taste has evolved. Nothing is more personal than your home."

In spite of what her husband calls an easygoing crew, the huge project didn't always go smoothly. "You can't do this kind of work as a couple," he says, laughing, "without it being a bloodbath. It made me nuts." But the work was well worth it. They had their hilltop privacy, that "otherworldly" quality his wife prizes so much, but they also had a tremendous amount of fun. "The house is perfectly laid out for parties," says Michael Douglas, who says they would give "blowouts" for two hundred people around his favorite holidays—"Thanksgiving, Labor Day, the holidays when you don't give presents but just eat and party"—with mariachi bands and a dance floor laid over the courtyard.

After four years, however, they decided it was time to pull up full-time stakes. Diandra Douglas felt that the show-business world on the West Coast was too "self-contained," and would sooner or later give their son "a totally crazy concept of what life is all about." For his part, Michael Douglas decided he had nothing to lose. He could work from New York, and he felt ready for a change. "You blink and you find you've been living in the same place for ten years. Why not have more flexibility?"

But both of them are more than a little homesick for the California house they created. "I try to have the philosophy that I shouldn't be so attached to any house or any object," says Diandra Douglas, but she does miss it. "It's our heart and soul, in a way. That house is a part of us." □

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SURREALISTIC VILLA

Carmen and Pedro Friedeberg in Mexico
continued from page 115

wells; gold, silver and glass jewel boxes; a triangular cluster of burnished bullets; sheep made of sugar, which are traditional Mexican death offerings; primitive wooden dolls; and sculpted masks and angels from the colonial period.

Pedro Friedeberg's biggest problem must be the assignment of territorial rights when it comes to the shelves in the various rooms. Should his library—a mind-expanding collection of books in the six languages he speaks and covering a galaxy of interests from astrology to zoology—be allowed to supplant the collection of seventeenth-century Italian games, the coterie of santos, carved and cut-out angels, or the display of century-old busts and masks? At the moment it's a standoff, but nobody would be surprised if Friedeberg waited a few more years and then appropriated for his library the very large and colorful *Arabian Nights*–style playhouse he recently built atop the house for his five-year-old daughter.

When it came to what to do with the walls in the living room—actually two adjoining rooms reconstructed into a double-size space—Friedeberg had no problem. He has covered nearly every square inch with paintings, prints, watercolors, collages, woodcuts, Japanese and Arabic playing cards, botanical prints and architectural renderings. On one wall alone, there are nearly one hundred framed examples of graphics covering the past several hundred years. It comes as no great surprise to hear Friedeberg protest: "I hate it when people put one painting in the center of a large wall when you know their closets are filled with other works that deserve to be seen."

When asked about his ability to bring together so many diverse visual elements and end up with an aesthetically soothing and harmonious whole, Pedro Friedeberg smiles at Carmen and explains, "I was helped by my ex-wife. She took half of the collection with her—the best half, unfortunately."□


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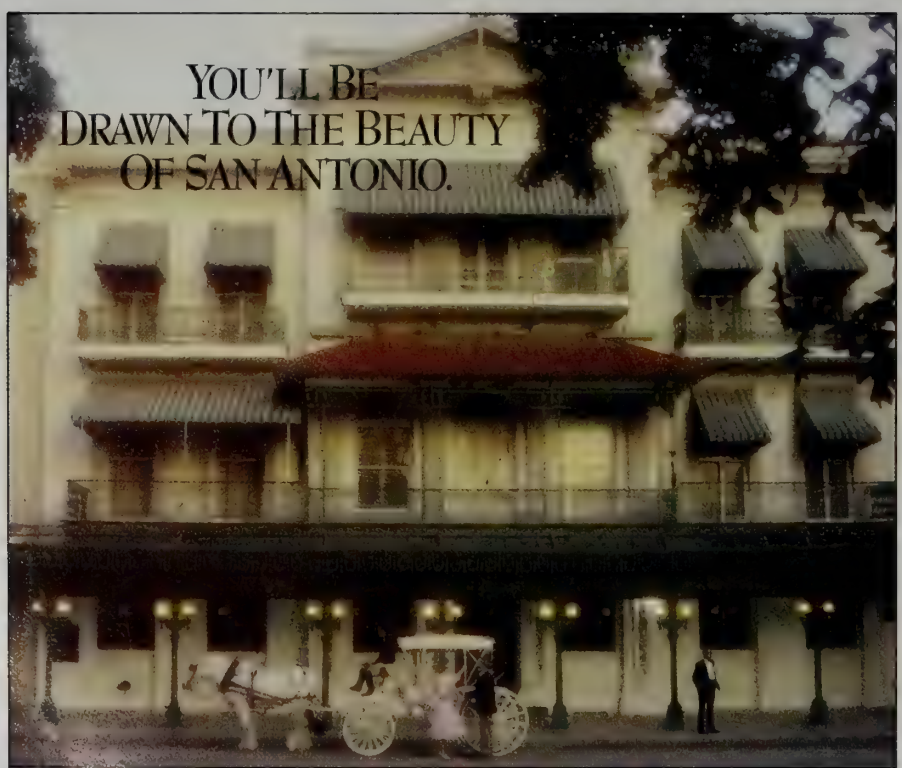
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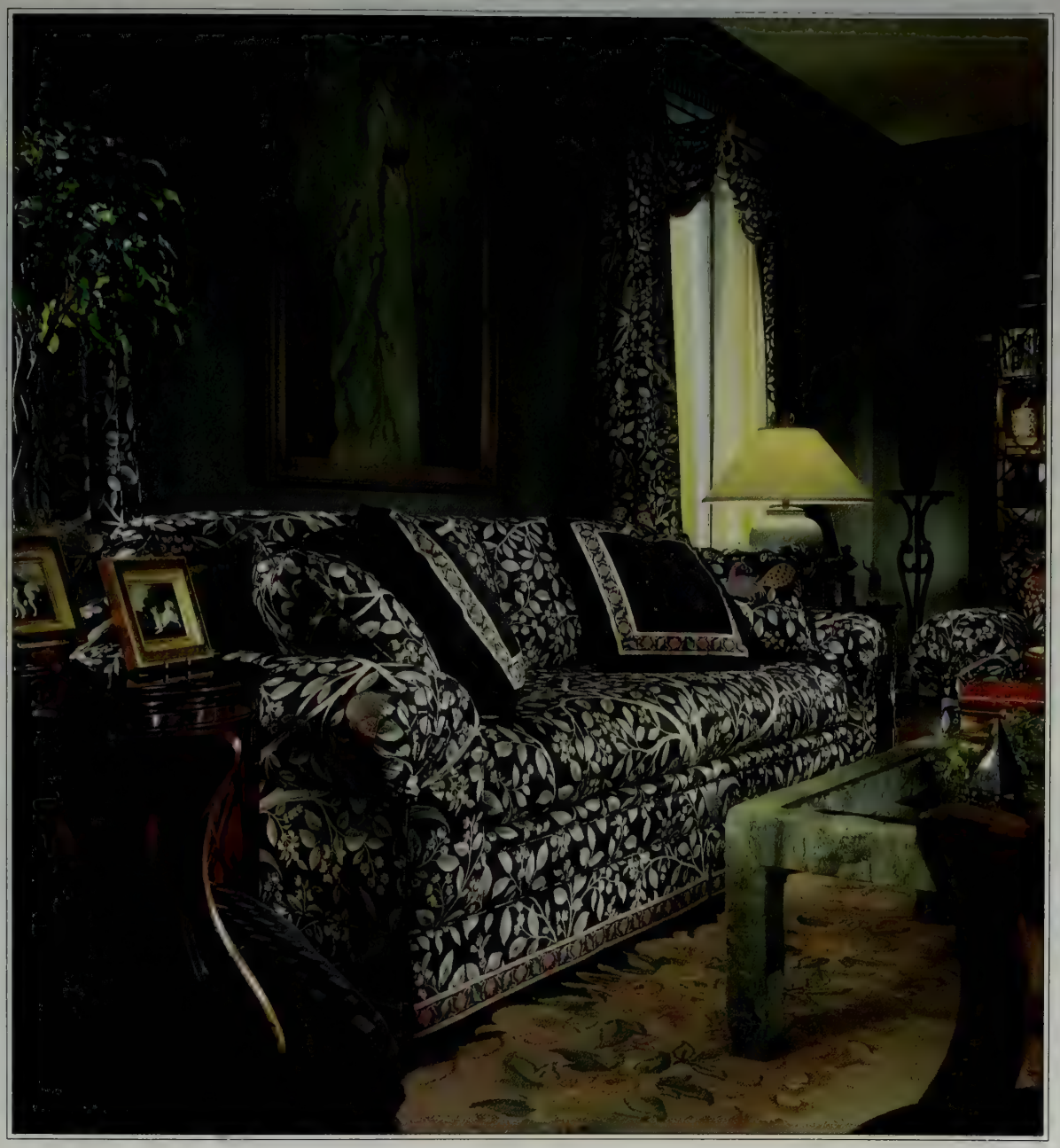
A GEORGIAN MANOR

Palladian Influences in Toronto
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The room that Despont devised, high as it is (counting the dome, it's the full twenty-six-foot height of the two-story house); round as it is (twenty-two feet in diameter), is not ponderous. In scale and proportion, in depth and dimensionality, in interplay of volume, it is a testament to "the wise government of space," in Mary McCarthy's phrase. Girdled by an intricate network—indeed a labyrinth—of books spiraling upward, it is sumptuously emblematic of novelist Anthony Powell's easy observation that "books do furnish a room." (More than books furnish *this* room, thanks to the luxurious sensibility of decorator Vincent Fourcade.) The gallery on the second floor, about twelve feet up, is reached by means of a secret stair located behind the bookcases that also communicates with the master suite; it has a metal railing, and at three feet is wide enough to walk comfortably along and pull out a book.

This room at the far end of the house—a rounded pavilion connected to it yet set off from it—gives the sense of floating away from the rest of the building. But when all is said and done, does the client's working library really work for him? "I must confess," he says, "that while it was being prepared, I thought—since it has two floors plus that dome on top—that it looked a bit like an MX missile launcher, but it all worked out very nicely. I was also afraid the space wouldn't be right, but that's what you get in a good architect—he judged the space *exactly*. I'm not a great sportsman—my idea of relaxation is to go into my library and just start reading, and I find the room quite foolproof in that respect. As Thierry was finishing up here, he was just starting to work on the Statue of Liberty restoration, and I felt that in the brief overlap I got at least equal time with the world's most famous monument."

That's high praise indeed for Thierry Despont, an architect true to Palladio in his fashion. □



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Poem Paintings of the East
continued from page 141

In the Islamic world the arts of poetry, calligraphy and painting were also combined, but the emphasis was not on personal expression, or on the fusion of meaning, form and image, as it was in the Far East. When combined with various pictorial images, the decorative potential of Islamic calligraphy was often knowingly restrained, the exception being when it appeared on the reverse side of an illustrated page. There the calligrapher might create elaborately ornamented and stylized scripts enhanced by floral, figural or geometric decoration.

More often, however, Islamic calligraphy served a functional role, bringing explanatory verses to the images on album leaves and on the pages of manuscripts. Simple but elegant calligraphic bands might frame a scene exalting a ruler, hero or deity. Persian epic poems might chronicle a hunt, the heat of a battle, or the sufferings of a lovesick prince, while Indian verses might accompany an illustration depicting the god Krishna's infatuation with Radha. Concern for the beauty of both word and image is evident, but the image is frequently allowed to dominate.

Decorated Japanese writing papers facilitated the integration of the calligraphic and the pictorial image.

The poem paintings of the East open a new way of seeing to Western sensibility. Visions of Islamic grandeur, of luminous Oriental mists and weightless calligraphic scripts delight the eye and challenge the intellect. At best, the paintings transcend the limits of the senses; word becomes image and image word, to leave only the music of the soul. □

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CHAIRS: Pair of Adam's carved mahogany wheel-back side chairs, circa 1770.

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Heale House in Wiltshire
continued from page 171

far away—always clear, sometimes deep and quiet, sometimes shallow and burbling, sometimes a fairly raucous little turbulence.

What isn't seen or heard at Heale, but is indefinably in the air, is its romantic history as a hiding place for the future King Charles II in 1651, when he was fleeing to France.

Diarist Samuel Pepys later took down the king's own description of how he arrived incognito at night. The "widow gentlewoman" who recognized him suggested he should ride out the next morning to "make as if I quitted the house and return again about night." Accordingly, the next day the king rode off to Stonehenge, where he "staid looking upon the stones for some time and returned back again to Heale" after the servants had been sent away and he could be hidden until his ship was ready.

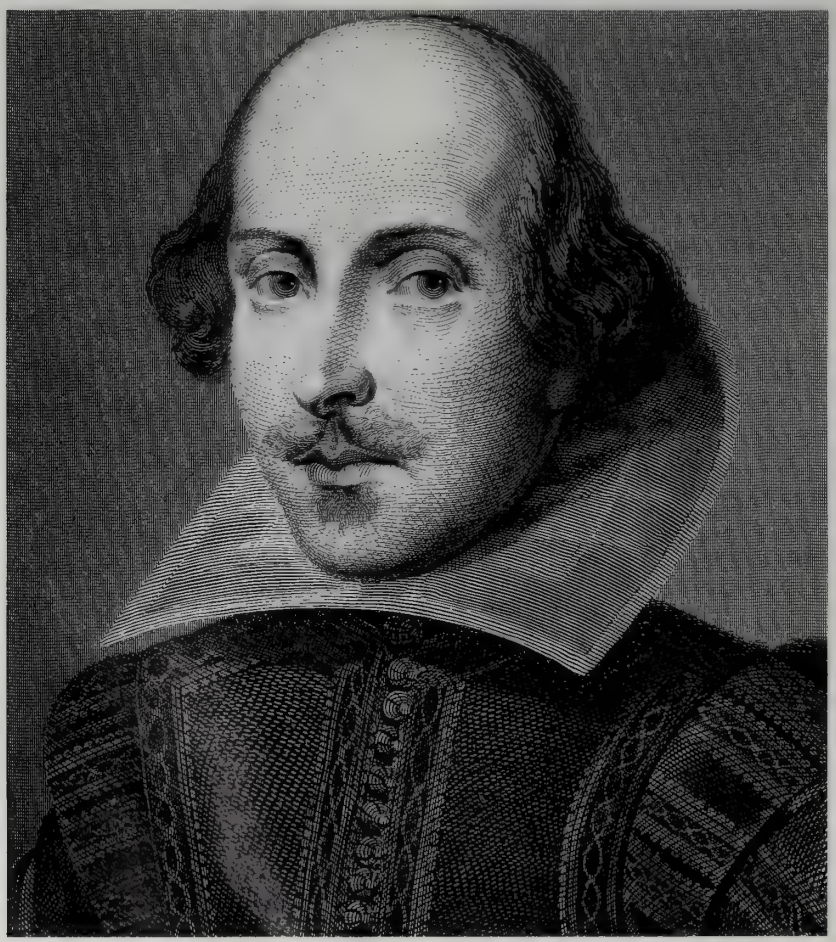
Heale House was requisitioned as a hospital during World War II, and the garden entered upon a long period of neglect and decay. In 1959, when the Rasches moved in, it was all they could do to tidy a few flower beds near the house and have a man mow the lawns, but gradually they worked outward, their excitement mounting as clearing revealed that they had inherited all the potential of a great garden: water, superb trees, established hedges, fine stonework, even a bit of Oriental whimsy.

The challenge was to renew the planting and maintain it with one gardener rather than the eight of Louis Greville's day. Harold Peto's formal rose gardens became a fine sweep of lawn down to the edge of a stream. No one remembered the significance of the ponds and planting in the Oriental garden, so the Rasches created an English wild garden instead. The primulas and bluebells are more colorful than Japanese taste might dictate, but the woodland garden around the teahouse is appropriate and quite in harmony with the surrounding landscape.

There have been many happy days at Heale: fishing for trout and pike, launching small craft from Harold Peto's boat terrace, listening to all the song of the garden on summer afternoons in the teahouse—with the dance of water flowing underneath, the birds overhead, a distant flight of swans, the scuffle of squirrels stealing nuts from a nearby tree.

Heale recently won the Christie's/Historic Houses Association award as the garden that gives visitors the most pleasure. Not necessarily the most sophisticated botanically, or the grandest, or the most immaculately maintained, but simply the one that is most enjoyed.

And that is how it should be. The Rasches are passing on in very good measure what the garden has given to them over the years.□



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Winslow Homer and the Waters

WINSLOW HOMER painted many different kinds of subjects throughout his long life—trying to record, as he so often said, only what he could see. But the subject to which he returned most often, his overriding vision, was the sea; and whether he willed it or not, Homer saw much more in it and drew much more out of its surface appearances than any other painter—one includes Courbet and Turner—has ever done.

He was somehow able to make its depth palpable, and through its weight of waters to explore human themes as far apart as those of childhood play and death. Water as birth and life; water as tragic adversary, the sea of troubles against which mankind takes arms; water as drowning and oblivion, the chill green shroud—these are the themes of the sea for Homer. But he does not pursue them all at once; each tends to succeed the other over the years.

Homer's first significant painting in this great series, dating from 1870, was known for years as *High Tide*, but was called by him *Eagle Head, Manchester, Massachusetts*. There, and in the oil sketch he did for it, the water is treated as a solid greenish substance. Our eyes are made to gauge the height of the tide by its thickness. The figures are disquieting, but the sea is calm, bathed in a clear light that is partly French Impressionist, partly American Luminist in derivation. As so often in Luminist paintings, the water is enclosed in a bay, protected by Eagle Head from the greater depths and storms of the Atlantic.

In 1873, Homer discovered watercolor, and from that time onward, appropriately enough, he was continuously involved with painting the sea. At first it remains a bay: calm water and a flat horizon. The children in *Gloucester Harbor*, 1873, float out in their boat through the full heat of high summer. They slide into the picture: idle, dreaming and bemused. Farther out a hedge of sailboats protects them from the open horizon. They drift along in the sun, enwombed on the water, all peace and silence.



THE METROPOLITAN MUSEUM OF ART, GIFT OF GEORGE A. HEARN, 1906

Cannon Rock, 1895, one of Winslow Homer's masterful evocations of the sea, depicts a site near his studio in Prouts Neck, Maine. "When I have selected a thing carefully, I paint it exactly as it appears," Homer once said.

Then, in *Breezing Up*, 1876, life stirs. The wind rises. The boys join an old salt in a catboat—the one girl of *Gloucester Harbor* has now been banished—and they skate across the surface. The sea here has no mass or depth, no threat. It crinkles up lightly with the life-giving breeze. A larger sail again stands guard farther out.

In 1881 Homer traveled to Tynemouth, in England, and everything changed. It was no longer New England summer or the innocence of childlike America that engaged his attention, but the fishermen of old England, toiling in the storms of the dark North Sea. The ocean comes roaring in; it threatens our lives, but we as human beings are heroic before it.

When Homer returned to America in 1883 it was to Prouts Neck, a solitary promontory on the rocky coast of Maine, from which American fishermen sailed out to work the cold foggy Grand Banks to the north. Now the solidity of the water that he had sensed in *Eagle Head* swells up with a force no European painter had ever achieved. The sea in *The Herring Net*, 1885, is a physical element with a gravity all its own. It lifts the dory from beneath, and—gleaming with a livid and sinister light—carries the boat toward us, the whole volume of the water threatening to burst the

continued on page 210

FROM the green fields and von azure sky
Whatever its mission, the soft breeze can come
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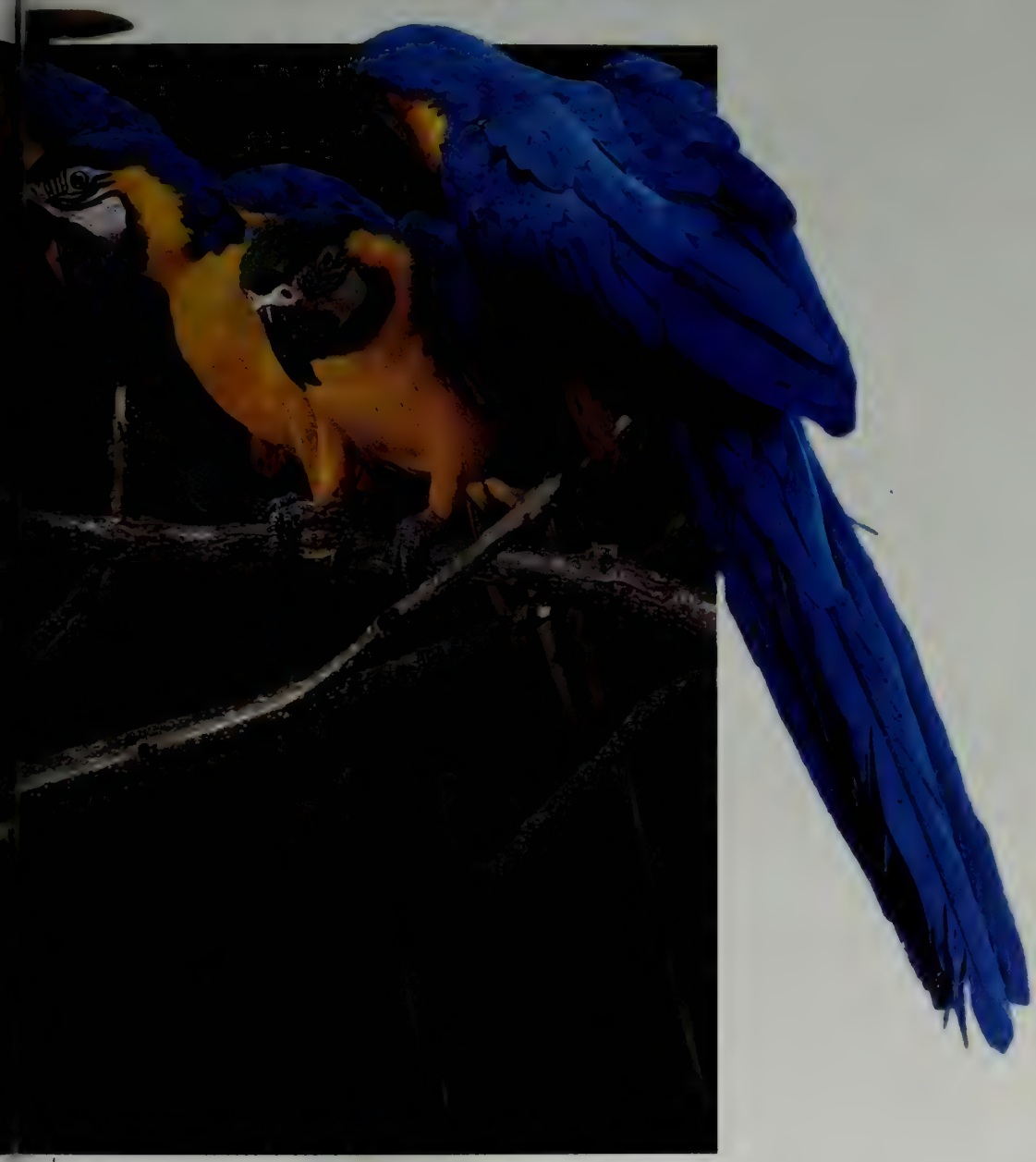
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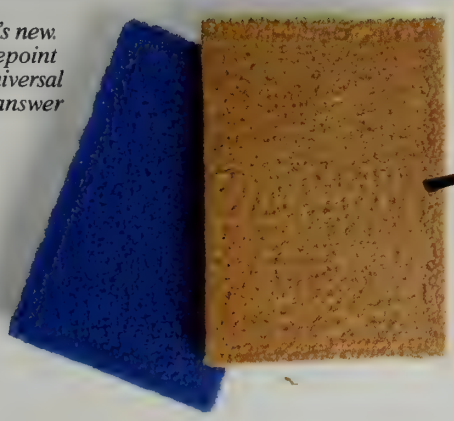


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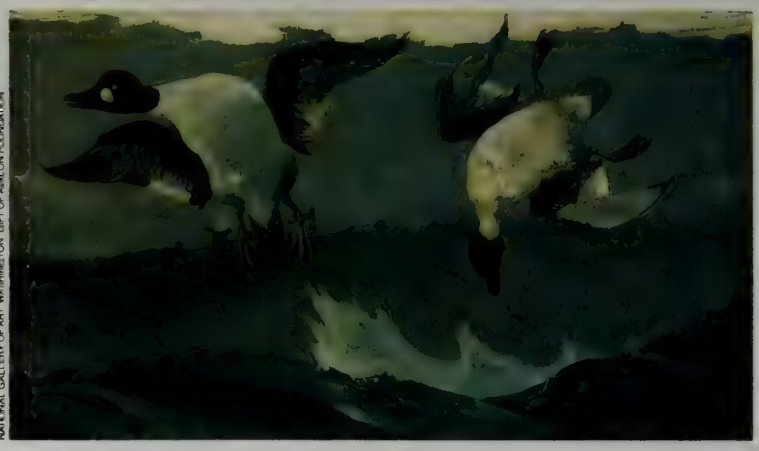
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Winslow Homer and the Waters
continued from page 204


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picture's frontal plane. Just at the edge, the dory swerves stern to and balances on the wave crest as only dories can, infinitely precarious but always adjusting to the structure and movement of the swells.

Another green flood is forming beyond it. The old man—we cannot see his face but the body says infinitely old—rises up with the net, and the boy—anonymous too, but it is a boy—balances above the void off the port side. The boat carries their weight into the water, and we are again reminded that no one can make mass seem to displace volume as Homer can. Hence his boats are truly *in* the water; we sense their true weight and buoyancy and the yielding resistance of the element that supports them. We feel a sculptural empathy with their volume. (It seems little wonder that Homer took up etching in just these years—1884–89—in view of the fact that etching is in one sense carving, and immediately produced sculpturally monumental figural groups like that of *The Herring Net* with it.)

In *Lost on the Grand Banks*, 1885–86, Homer throws the unloaded dory beam on to the sea. In the same year *Eagle Head* found a curious sister piece in *Undertow*, where the two girls seem to have been drowned embracing each other and are being dragged ashore through the swirling shallows. It is a picture caught between two modes of perception, that of the real and that of the ideal.

TOP LEFT: Dated 1870, *Eagle Head, Manchester, Massachusetts (High Tide)*, was one of Homer's first paintings of the sea. The seated woman is said to have been the sole romantic interest of his life. TOP RIGHT: "You will see, in the future I will live by my watercolors," he said. *Deer Drinking*, an 1892 watercolor, was painted on a trip to the Adirondacks. ABOVE: *Right and Left*, 1909, was one of his last paintings.

But clearly the sea is always dangerous now, even under the southern sun, where Homer's watercolors come wholly into their own—all water and all color, white paper and Caribbean blue. There the drowned man of *After the Hurricane*, 1899, is cast on the blazing beach with the broken boat's counter lying beside him. There *The Gulf Stream*, 1899, reaches out to various kinds of meanings that Homer seemed reluctant to acknowledge even to himself. But it is again an affair of two long waves with a trough between them, all of it pushing forward, a massive volume of water. Now the boat, a broad-beamed sloop—so different in its heavy abandonment from the lively yawl of *Diamond Shoal*, 1905—has wallowed down into the trough, bringing the sharks up nearly to the man's toes while it slides down and away, freighted with who knows what human guilt, regret and fear.

Was it so for Homer? Was he sorry for the man? Would he be rescued? He responded with savage exasperation when people asked him questions of that kind. Perhaps he knew that whatever his intentions, his problem was really a technical one, an aesthetic one. He surely knew that the effect of his picture, in the larger sense its meaning, depended on how he was able to place the boat in the water, how to bring it all up to the viewer, almost upon him.

There is always the threat of flood. In *Cannon Rock*, 1895, it comes very

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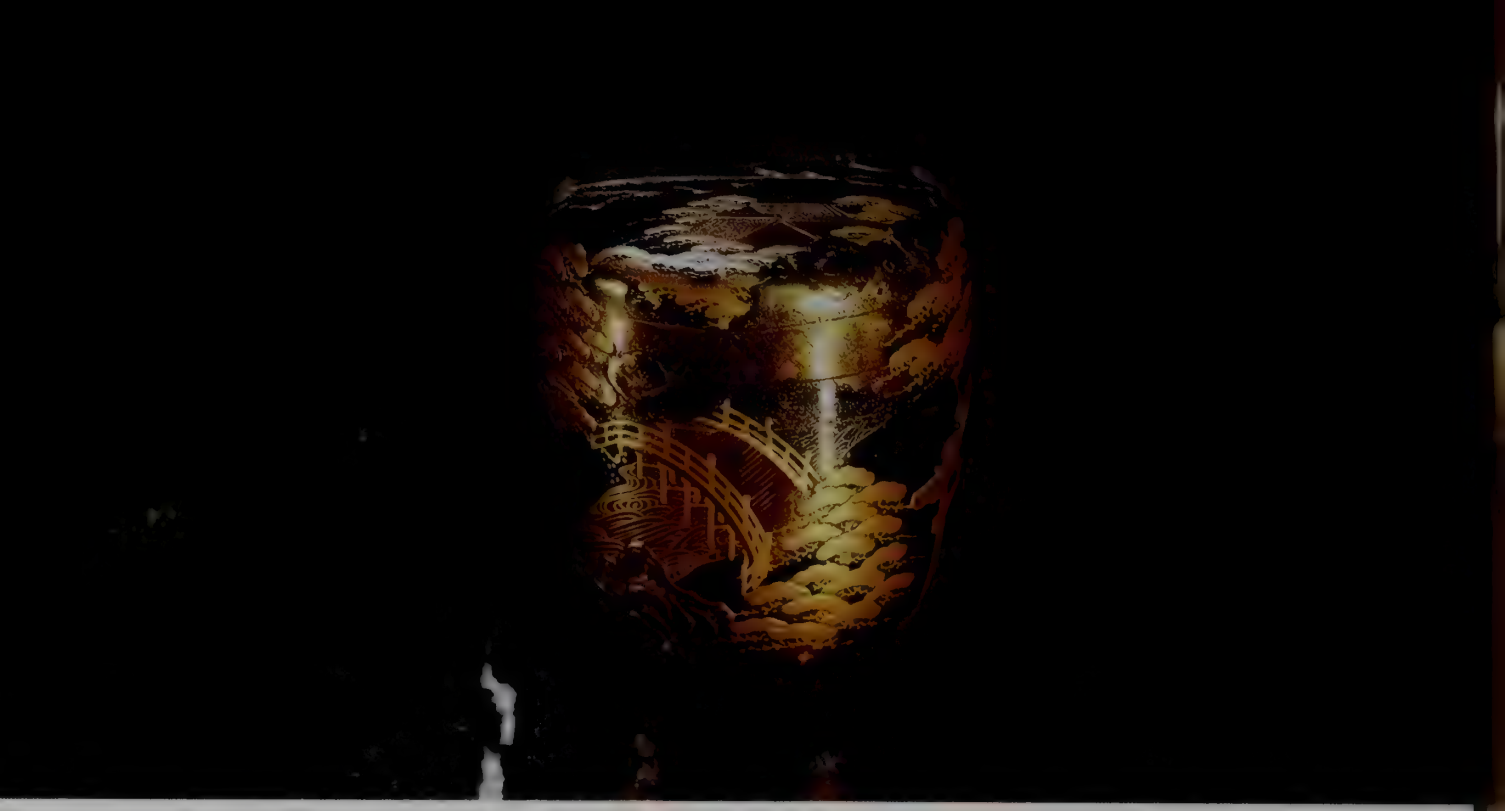
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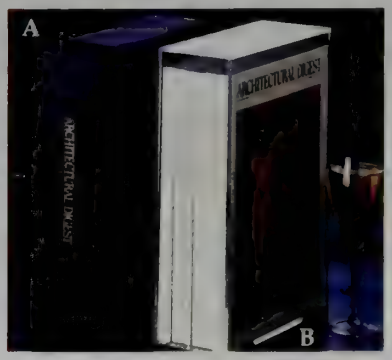
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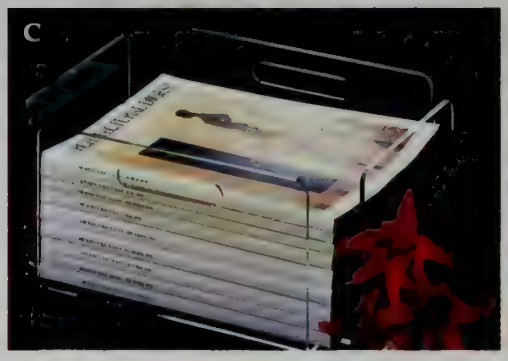
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Winslow Homer and the Waters
continued from page 210

close to being realized. The tide lifts. Could it have done so for Homer to this degree anywhere but in Maine? The comber is forming far above our heads, just beginning to curl. It is a true tidal wave. It can drown us. One thinks of Courbet with his heavy surf coming in at no more than eye level along the broad Channel beaches. This is something else, nothing like it anywhere. The great triangle, like one of H. H. Richardson's engulfing gables, is inverted and falls over upon us. Homer has found a way to show us the Flood at last.

But in his last decade Homer also perfected his lifelong knowledge of another kind of water, that of Adirondack streams running dappled through the forest. Here reflections—rare on the sea because of its turbulence—can regularly create a double world, as magical as that of Monet's *Water Lilies* but, in Winslow Homer's work, wholly Leatherstocking American.

In *Deer Drinking*, 1892, the animal merges with the stream, its soft gray body spanning the log, its forelegs cut off by the water. Its eye is soft beyond description as it kisses the light. It is one with the woods and the water, but it has its own quivering consciousness as well. It is a life as gentle and vulnerable as any life can be. Does Homer feel that life or record it? Does he value it in terms of compassion or does he love it as the tiger loves its prey?

At any rate, he sees it. He is a hunter; he loves the animal and kills it. In *A Good Shot*, 1892, the deer dies, its eyes,

The subject to which he returned most often, his overriding vision, was the sea, and Homer drew more out of it than any other painter.

full of shock, turned toward us. The hunter is only a puff of smoke across the stream. The deer is with us, wiped out in an instant, about to slide off the rock into the water. Where is Homer? The hunter is behind the gun, but the painter is on our side of the water. He watches the deer; he loves its death—aesthetically.

It is the complex sacrament of death that Homer celebrates in one of his last paintings. In *Right and Left*, 1909, the two ducks fall, male and female, husband and wife, mated for life. They fall toward the sea, which reaches up for them like an enveloping green curtain merging with the sky. The water sprays up just below them as if roiled by the shot. Human beings are only a puff of smoke in a boat, but we are witnesses too, involved with the victims, who are only beginning to fall, will fall forever between us and the hunter, elegant and dying, life still staring in the fierce yellow eye of one, the head of the other hanging down, bill opening finally to the green. □

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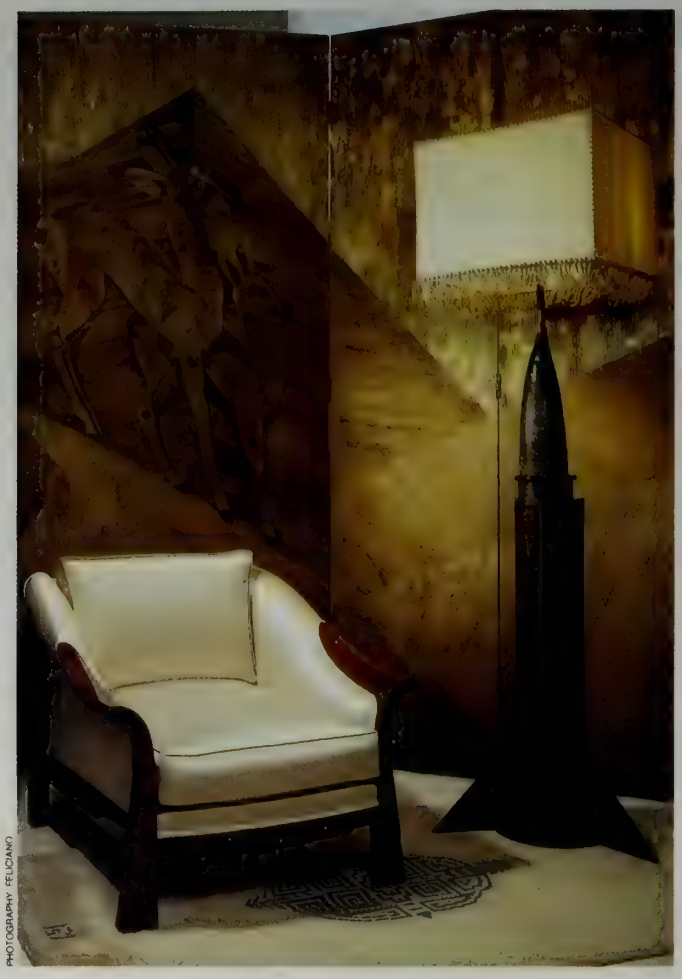
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The Difference is Gaggenau

Art Déco Classics at DeLorenzo

By Celia McGee



PHOTOGRAPHY: FELICIANO

Manhattan's DeLorenzo gallery exhibits such masterworks of Art Déco craftsmanship as a Jean Dunand lacquer and gold-leaf screen, 1930, and a circa 1920 floor lamp with vellum shade by Eileen Gray, commissioned by the French singer and actress Damia. Completing the vignette is a 1927 Pierre Chareau armchair and an Ivan da Silva Bruhns rug.

FEW PEOPLE COULD FEEL at home behind an enormous, fan-shaped desk by master Art Déco *ébéniste* Emile-Jacques Ruhlmann. One was the maharajah of Indore, who commissioned one in 1929. Another is Art Déco dealer Anthony DeLorenzo, who has owned the only other such piece since he paid a record $400,000 for it three years ago. Seated within its macassar-ebony and amboyna arc, he runs his burgeoning little empire with Napoleonic cool.

Even the five compartments hollowed out in the desk top—covered with glass lids marked *A–E* for Ruhlmann's five secretaries; the desk was originally his—seem tailor-made for DeLorenzo. He leads a busy life, his fierce energy rising to every occasion—phones ringing incessantly, clients walking in and out, letters arriving from all over the world with questions about his precious stock. Many people will wander into the gallery during the course of a day, from blue-jeaned strollers drawn by the gleam of a cabinet sculpted from ivory, amboyna and silvered bronze, to collectors and decorative-arts scholars, for whom the place functions as a small museum.

Much deeper than it is wide, the gallery is a theatrical slice of elegance sweeping back off Madison Avenue in tiers. Everywhere one looks there are lamps, engineering feats in bronze and alabaster, suspended geometries that evoke a period that married modern technology to exquisite craftsmanship.

"He has performed a valuable service in finding the great pieces and presenting them as they should be, properly installed," says decorative-arts historian Penelope Hunter-Stiebel. The objects are arranged beautifully, correct down to the last vase of slinky "period" flowers. They attract collectors in kind: shoe designer Maud Frizon, fashion photographer Sheila Metzner, corporation heads and inveterate collectors like Steven A. Greenberg, Michael Silverstein and Jay Bauer.

DeLorenzo opened his shop in 1980. "But I only got serious in the latter part of 1982," he explains. "I felt I had the best store on Madison Avenue; then a similar store opened and I thought I might be getting competition. So I went all out aiming for the best."

DeLorenzo uses the word "best" often, and it's used about him. "He's always had the best Art Déco I've ever seen," says Michael Silverstein, "and that includes what I've seen in Paris." "He has really gone for the jugular by acquiring the truly great pieces," elaborates Hunter-Stiebel. Such drive, competitiveness and quiet aggression are in character for the businessman-turned-collector/dealer. Except for his prodigious knowledge and discerning eye, he doesn't fit the usual genteel mold of blue-chip art dealer.

He got his start out on Long Island, in scrap metal and supermarkets. Then he fell for a Tiffany lamp in a Fifty-seventh Street window one day and became a prominent Tiffany collector and dealer. He sold out just before a lull in the Tiffany market, having segued into French Art Déco after two European dealers who visited his house had conspicuously ignored his collection of lamps for a pair of interesting twenties European pieces.

continued on page 222



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THE LADY AND THE UNICORN FROM THE FRANKLIN MINT

Art Déco Classics at DeLorenzo
continued from page 218



LEFT: Gallery owner Anthony DeLorenzo stands behind Emile-Jacques Ruhlmann's streamlined personal desk, created in 1929–30 from macassar-ebony and chromium-plated metal. On the Pierre Chareau walnut and iron shelves are a pair of circa 1925 Dunand vases, top. The Diego Giacometti table, below, supports an Alexandre Noll sculpture, left, and a Dunand vase. The abstract painting is by Georges Mathieu.

BELOW LEFT: The Armand-Albert Rateau bronze and marble vanity, 1924, one of three known in existence, is based on the 1922 model made for Mme Jeanne Lanvin. It bears the stylistic motif of butterflies and marguerites favored by Lanvin. The rug is by da Silva Bruhns.

BELOW: A 1927 "circle" cabinet, left, and a 1916 chaise longue are two pieces designed by Ruhlmann of burr amboyna with ivory inlay. The Paul Follot clock is of gold leaf and wood; pedestal table is by Diego Giacometti. The two Albert Cheuret wall sconces date from 1927.





"First I studied the period," DeLorenzo recalls, "the economy of the world between 1920 and 1929. It was a time when people just turned on their faucets and money came out—which meant that money was no object when it came to producing great furniture. Cabinetmakers had carte blanche. If something by Ruhlmann cost 5,000 francs, but 8,000 would do a better job, you just turned on your faucet again. This was not just a period of great design but of cabinetmaking that will one day be labeled the greatest of all time."

His instinctive eye for the best has also led him naturally to the furniture and objects that are his specialty, luxury items second only to those of the eighteenth century in refinement and artistry, and sharing the same daredevil rococo spirit. In fact, many of the pieces DeLorenzo now owns have illustrated classic texts on the era.

There was a saying in France in the twenties: You either bought a house in Paris or a piece of Ruhlmann furniture . . . *five* houses, if it was a great piece. Ruhlmann is well represented at DeLorenzo, most magnificently with a

continued on page 226



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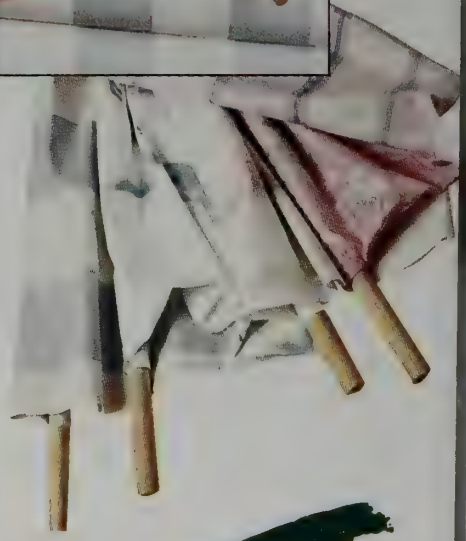
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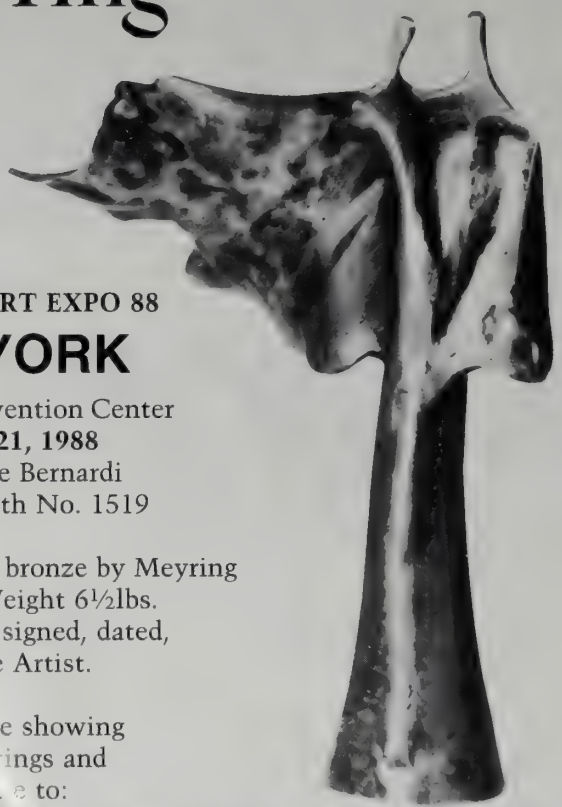
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Art Déco Classics at DeLorenzo
continued from page 222

great "circle" cabinet, named for its inlaid ivory motif. DeLorenzo still covets a counterpart displayed in the Elysée Palace, but "it belongs to France—if it belonged to Mitterrand it might be another matter," he says.

Furniture, screens and vases by Jean Dunand—a particular DeLorenzo favorite—are in evidence as well, the lacquer and *coquille d'oeuf* work (the Asian technique of using tiny encrustations of eggshell in lacquer to achieve a white hue) shimmering like somber jewels. A tall slender chest of drawers by Poiret discovery Paul Iribe stands gracefully erect nearby.

In 1928 decorator/architect Pierre Chareau designed the reception rooms of the Grand Hôtel at Tours. DeLorenzo has one of the hotel's ingenious bar-and-cocktail-table ensembles, along with its comfortable, low-slung leather chairs. A very recent acquisition is the bronze and marble Armand-Albert Rateau vanity that once belonged to Jeanne Lanvin—a $110,000 purchase at Christie's New York that DeLorenzo says would have been twice as much in France. Birds and butterflies perch on the mirror; the legs end in patinated bronze tassels. The duchess of Alba was another Rateau client; the gold-leafed chaise she commissioned for sessions with her manicurist comes with a stool for her attendant.

Perhaps the largest selection of pieces is by Diego Giacometti. A low table kicks up its legs in wrought-iron abandon; a lamp bears a haunting resemblance to one of Alberto's elongated figures; a console table has a base in the form of a mythological tree. DeLorenzo has been collecting Giacometti's work since long before it became fashionable—and before it was necessary to provide papers authenticating originals, documentation that he willingly supplies. "I know at this point when it's really Diego, but I want people to be sure. My last two collections came with letters from Diego himself. One group consisted of seventeen pieces, single

continued on page 230

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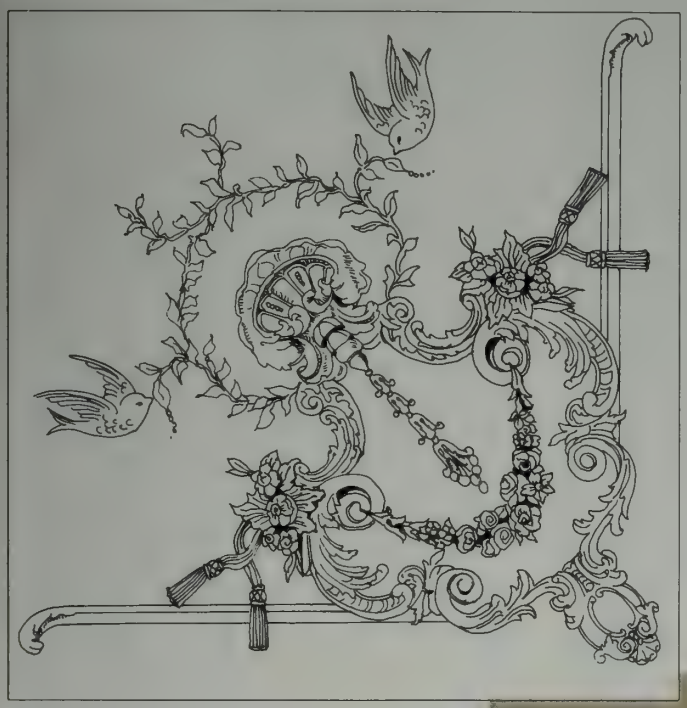
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Art Déco Classics at DeLorenzo
continued from page 226

commissions done for a lady because she and Diego were close friends."

At the whiff of such opportunities, or even a reliable photograph of an important piece, DeLorenzo will be on a plane to Paris, Rio, Geneva. "I'm supposed to be in Puerto Rico tomorrow supervising construction on my house down there," he says, referring to the Jean Prouvé–inspired vacation home he is building, "but I just got some information that means I'll probably be flying to Nice instead."

Price is the last thing that stops DeLorenzo if he thinks he has found something good. "He is one of the very few dealers who really has the guts to put his money where his mouth is," says Silverstein. "And it's his own money, not his clients'." Nor will he stand by a piece that doesn't look as irreproachable once jet lag clears or better judgment prevails.

DeLorenzo doesn't always hold back a piece because it has started to look wrong; at times it's because he's just fallen in love. He simply can't part with certain objects, such as the Eileen Gray standing lamp at the rear of the gallery, a carved and lacquered rocket shape topped by a fringed shade, which was commissioned by Damia, a thirties singer. He feels equally passionate about his Rateau dressing table. Other pieces he has bought and sold and rebought, love winning out over profit.

Yet familiarity can never breed contempt in DeLorenzo. He seldom lends his masterpieces for museum shows: "If something comes back with a scratch on it, I can't sleep at night. We're only the keepers of these objects for future generations. We must keep them in the best condition. They're like our children." Penelope Hunter-Stiebel, herself a former associate curator of the Department of Twentieth-Century Art at the Metropolitan Museum of Art, applauds DeLorenzo's enthusiasm and judgment. "He shows great pieces as great objects," she says. "He presents Art Déco not as twentieth-century bric-a-brac but as works of art." □

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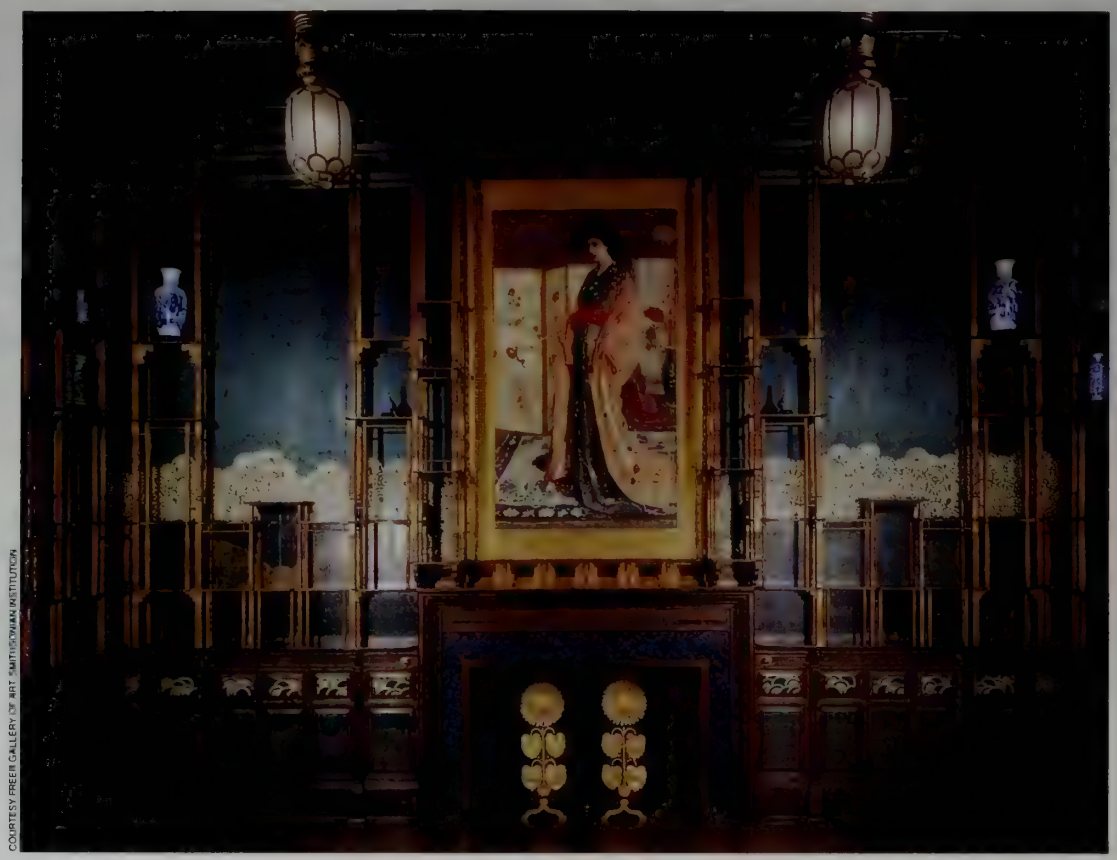
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In the late 19th century, Japanese-influenced art—*japonaiserie*—gained widespread popularity in Europe. "Harmony in Blue and Gold: The Peacock Room" was created in 1876 by two well-known proponents of the style, Thomas Jeckyll and James McNeill Whistler. Jeckyll designed the room around several Whistler paintings, including *La Princesse du Pays de la Porcelaine*,1863–64.

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How had the vogue for what came to be called *japonaiserie* evolved? Beginning some twenty years before Liberty cashed in on the craze, Japanese art had been discovered and adapted by Western artists.

Historically, Japan, unlike China, had remained deliberately cut off from the outside world, which it regarded as peopled with barbarians. In 1853 an American, Commodore Matthew Perry, made a hostile landing in Uraga Bay and eventually forced the reluctant Japanese to enter into commercial treaties. Japanese homespun cottons were soon bartered for American, French and British mass-produced goods. Exhibitions of Japanese applied arts were held in London (1862) and Paris (1878). In the latter capital a shop was opened on the rue de Rivoli by a Madame de Soye, who sold genuine woodblock prints imported from Japan. The starkness, asymmetry, lack of sentiment and indeed the boldness of some of the subjects depicted ("furious fornications" George Moore called them) made an immediate appeal to the forerunners of Impressionism, notably Edouard Manet, and the Impressionists themselves, such as the young Claude

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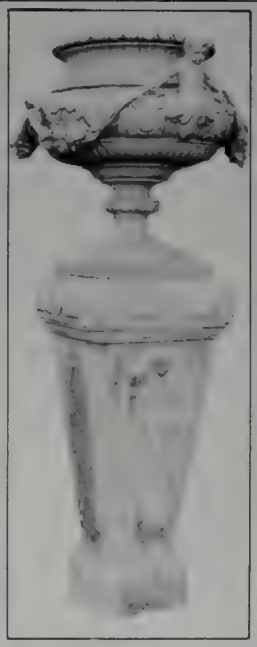
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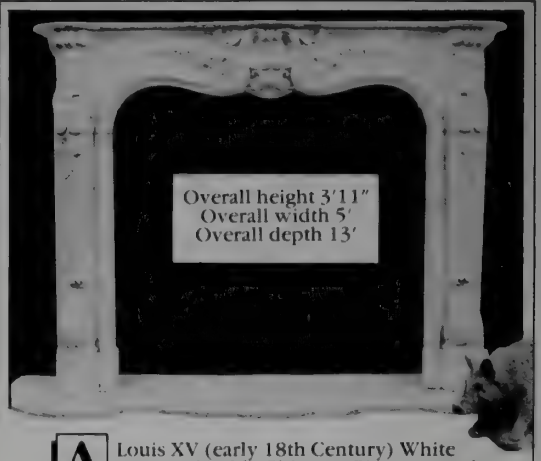
A 19th century Pine Panelled Room having applied geometric moulding. Each panel is flanked by a pair of double columns surmounted by a massive cornice with grotesque marks. Also included, an elaborately carved and panelled door and fire surround overmantel.

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Height 7′4″

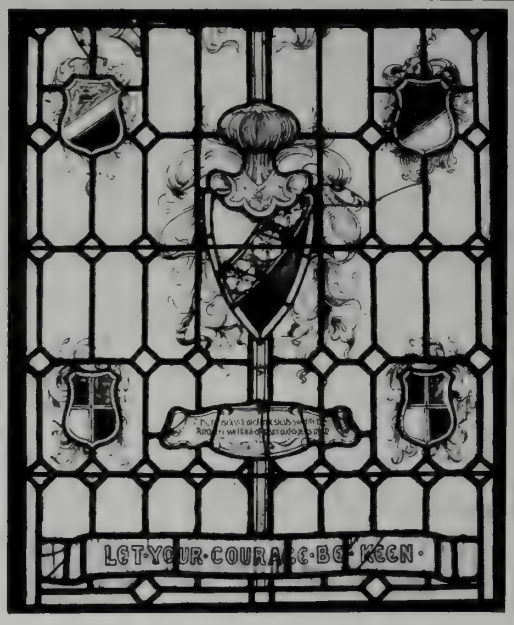
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Japonaiserie—Vagaries of a 19th-Century Fashion
continued from page 232

Monet. Manet's *La Chanteuse des Rues*, 1862, was one of the earliest French paintings to reflect the influence of Japanese prints. Even Tissot, who cannot be termed an Impressionist painter, bought Japanese textiles from Madame de Soye's shop. Alexandre Dumas *fils* made a character in *Francillon* ask his hostess why her salad was called Japanese, to receive the reply that since the ingredients were novel, no better name was fitting.

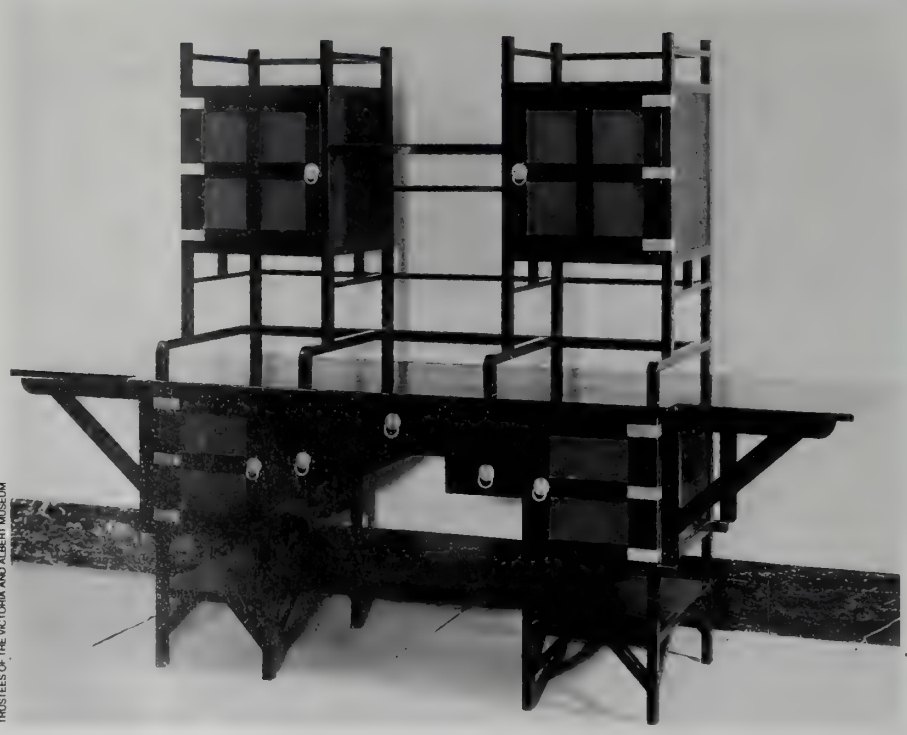
The Japanese craze in France, if temporarily exaggerated, was more lighthearted than in England, where it was taken quite seriously. In England a change from Gothic Revival was long overdue. The younger generation of artists was bored with medievalism and Pre-Raphaelitism.

Precisely which artist was responsible for introducing *japonaiserie* into England cannot be determined. By the 1850s, two young architect/designers, William Burges and E. W. Godwin, had already blazoned the novel beauties of Japanese artifacts among their circle, which included W. E. Nesfield, R. Norman Shaw and Dante Gabriel Rossetti. But the artist chiefly associated with the Japanese influence in England is undoubtedly James McNeill Whistler. Born American, he was a cosmopolitan. At the age of twenty-one he had migrated to Paris, where he moved in artistic circles. In 1858 he made friends with Félix Bracquemond, the engraver. Two years earlier Bracquemond had discovered in a print shop in Paris a small book with a limp cover that had formed part of some stuffing in a parcel of porcelain. The book contained Japanese woodcuts. Bracquemond showed its contents to Whistler, who was intoxicated by what he saw. The story is vouched for in the reminiscences of W. M. Rossetti, Dante Gabriel's younger brother.

Whistler certainly painted the ear-



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TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM

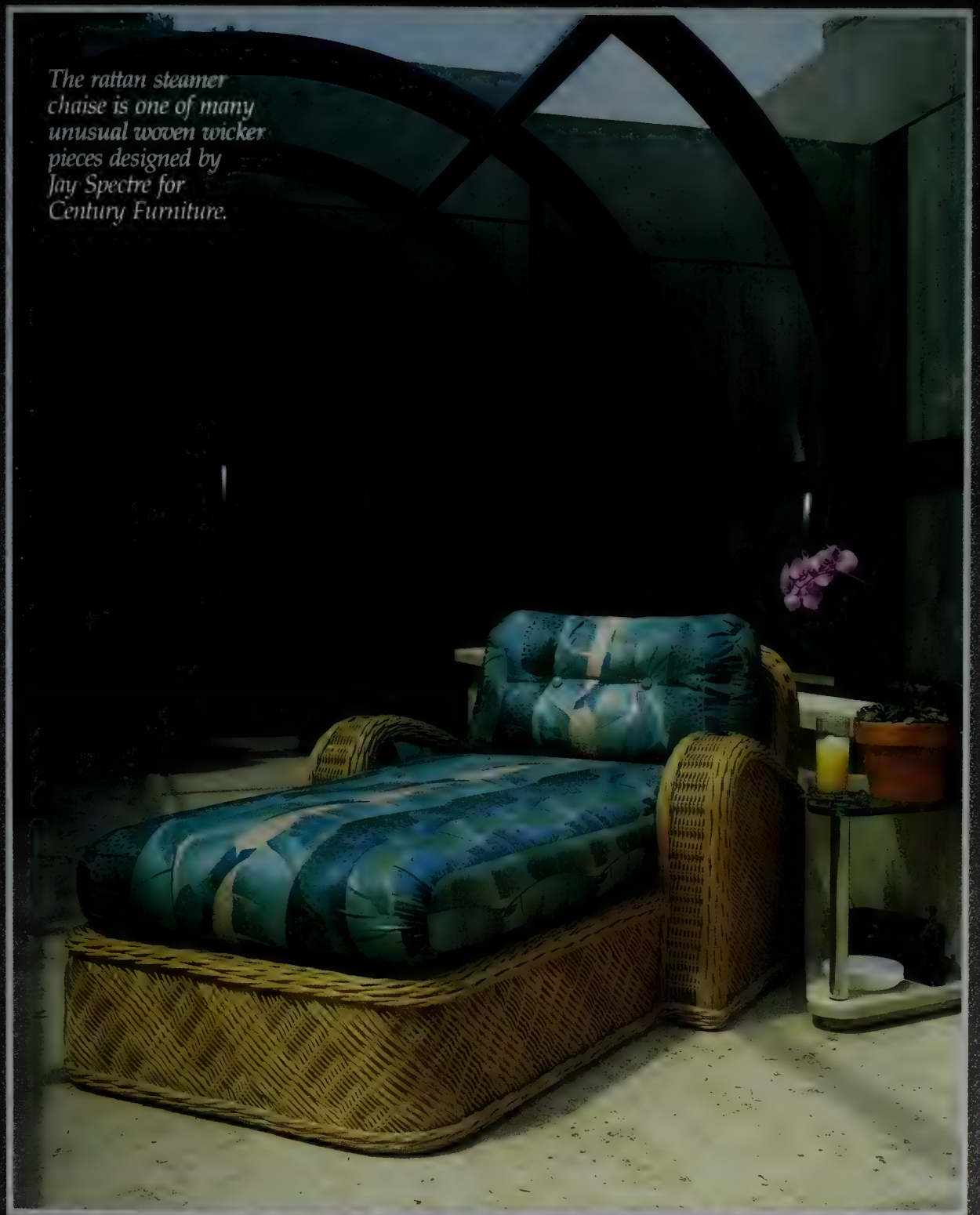
ABOVE LEFT: A selection of tea items, circa 1879, by metalware designer Christopher Dresser illustrates the angular simplicity that marks Anglo-Japanese decorative arts. Dresser, who traveled to Japan in 1877, was one of the few artists associated with the style actually to visit the Orient. BELOW LEFT: Another advocate of *japonaiserie* was architect/designer E. W. Godwin; among his many creations was a boldly geometric sideboard. BELOW: An architectural rendering of another of Godwin's projects, a house in Chelsea, features low-relief friezes and asymmetrically placed windows.



TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM

continued on page 238

CENTURY



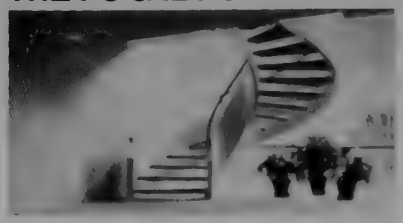
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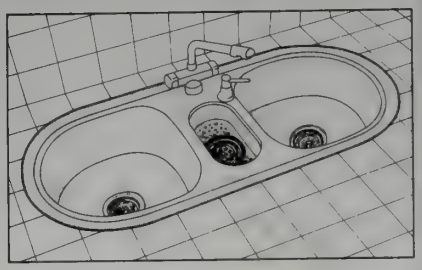
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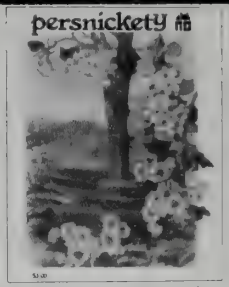


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Japonaiserie—Vagaries of a 19th-Century Fashion

continued from page 236

liest known Japanese-inspired pictures in England, and one of the first of these was the celebrated portrait called *La Princesse du Pays de la Porcelaine*, 1863–64. The model was Christine Spartali, of Greek extraction. In Whistler's portrait she is shown standing in a lackadaisical curved posture, her thick black hair falling down her back. She wears a kimono, holds a fan and stands on an Oriental rug near a screen and a blue-and-white porcelain vase—objects probably brought from France. The portrait was followed by *The Lange Leizen* and *The Golden Screen*. The latter presents a woman in a flowered black kimono with scarlet border. Whistler was the leading nineteenth-century painter in England who drew inspiration from the direct study of Japanese woodcuts.

By the late 1860s, Japanese taste had taken firm hold of the decorative arts. Architecture—apart from occasional extraneous details, like Nesfield's little bits of diaper work in metal and stucco at Cloverley Hall—was, organizationally speaking, unaffected by *japonaiserie*. Yet the house Godwin built for himself in Bristol was a curious attempt at architecture according to Japanese principles, notwithstanding that the walls of Japanese dwellings were constructed for the most part of paper. The house he built for Whistler on Tite Street in 1877–78 contained furniture (of which, again, the Japanese house was practically devoid) of flimsy description, made of ebonized wood with silver inlay. Godwin's house for Oscar Wilde, built in 1884, was externally contemporary and robust, and decorated in shades of eggshell white inspired by the colors of Japanese prints. Godwin supplied his clients with wallpapers and piano covers of peacock and sunflower patterns, all in lively colors. So Japanese did Godwin become that he dressed his children by Ellen Terry in tiny kimonos.

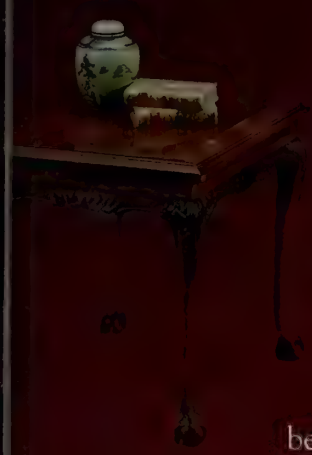
Thomas Jeckyll was a convert from Gothic to Japanese domestic decoration. His first important commission was a wing at 1 Holland Park that included a billiard room adorned with lacquered trays and colored prints on silk. Jeckyll was the designer of the famous Peacock Room at 49 Prince's Gate for the amiable businessman F. R. Leyland. The fan-vaulted ceiling was painted a night-sky blue by Whistler, and the turquoise leather walls were adorned with strutting peacocks in gold. Slung in a hammock for days, the artist worked at a relentless pace, his paintbrush tied to a fishing rod. The room was beautiful, and among the *japonaiserie* things in it were a pair of Jeckyll's sunflower fire-dogs. The commission ended, like most of Whistler's associations, in a row over payment. Leyland called Whistler an "artistic Barnum"; Whistler called Leyland a "jumped-up parvenu."

Another leading designer in the Anglo-Japanese style was Christopher Dresser. He had actually visited Japan, written a book about the country and designed a great deal of furniture for the Art Furnishers' Alliance, of which he was a manager.

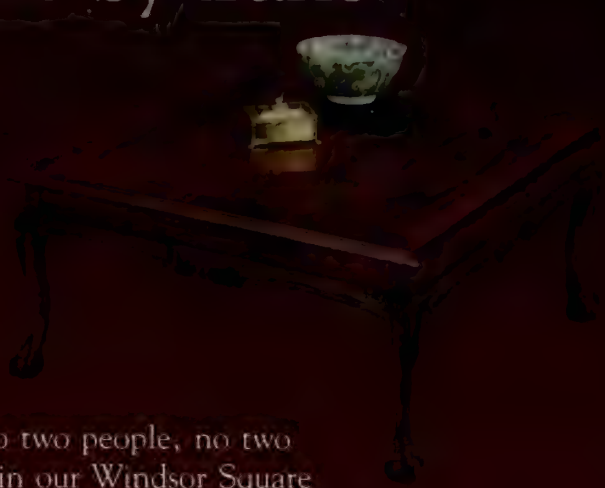
After an explosion of silliness—magazine covers that adopted an anglicized form of Japanese lettering; bicycle advertisements illustrated with geisha girls awheel—the Japanese taste reached its zenith. It was virtually killed by mockery. Repeated performances of Gilbert and Sullivan's *Mikado* as well as drawings and doggerel in *Punch* further trivialized the style and speeded its eclipse by Art Nouveau, whose lotus and water-lily motifs were yet another manifestation of the late-Victorian revolt against stuffiness and sobriety in the arts. □

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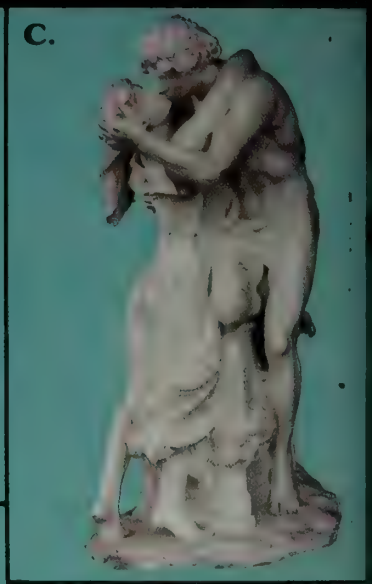
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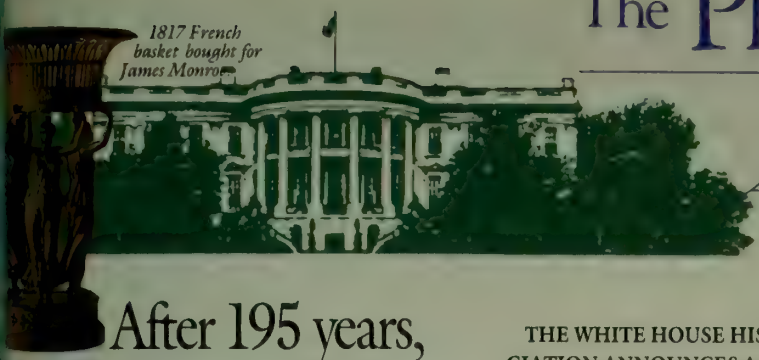
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The PRESIDENT'S HOUSE

A History

By William Seale

After 195 years, 40 Presidents, 36 First Ladies, 97 children, numerous servants, pets and livestock, 3 wars, 1 invasion, 2 fires, countless parties, balls, state dinners and interior decorators...isn't it time someone told its story?



RIGHT: *James Hoban, architect, built the White House twice.*
BELOW: *John Adams's prayer on first night in White House.*



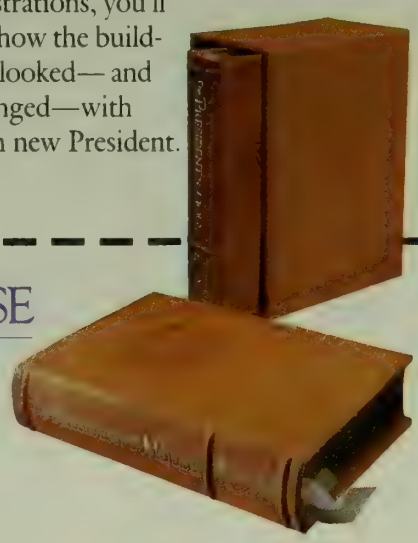
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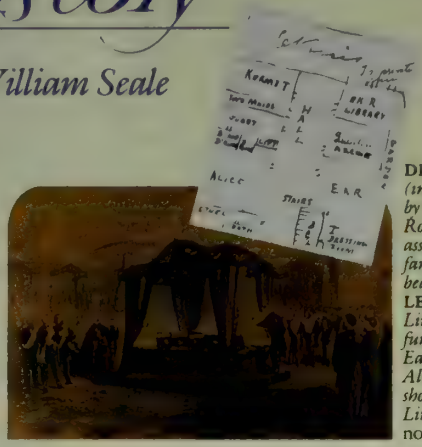


DIAGRAM *(inaccurate) by Edith Roosevelt, assigning family bedrooms.** LEFT: *Lincoln's funeral in East Room. Although shown, Mrs. Lincoln did* not *attend.*

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Pursuing an Intellectual Beauty

By Patricia Warner

ABOVE THE TRAFFIC and the high-toned chic of New York's East Fifty-seventh Street is a haven of British temperament: the interior design offices of Irvine & Fleming. Brick walls, painted shiny white, enclose a miscellany of Georgian and Regency furniture; Chinese screens; odd Italian and French pieces; chintz, toiles and tickings; papier-mâché; mirrors, pictures, books and more books. The woods tend to be dark, polished and mellow; the painted finishes shabby; the taste, a matter of English decoration at its most negligently satisfying. "It is the delicious, almost intellectual quality of the worn and faded," Keith Irvine explains, "the patina of time and history, that softens a room. Whereas you're sick of a tartily decorated interior within three years." Furniture and objects destined for clients settle in quite happily with everything else. You could be taking tea at a vicarage in Suffolk, with a beagle curled at your feet.

Here, Irvine and his two partners, Thomas Fleming and Sam Blount, battle the pressures of a highly successful interior design business with heroic affability, not to mention a distinct lack of hauteur—an attitude that might be understandable considering the social prominence of many of their clients. The firm has worked for many members of the Kennedy family, Mr. and Mrs. William F. Buckley, Jr., Alfred Vanderbilt and Rex Harrison, among others.



FELICIANO

In the Manhattan offices of Irvine & Fleming are the firm's three principals: Keith Irvine (seated), Thomas Fleming (standing, left) and Sam Blount. Behind them is a Regency screen made of 18th-century Chinese wallpaper.

BELOW: "The original architectural details of James Rogers's Manhattan town house guided the interior design," says Irvine. "We wanted the look of a London men's club." In the sitting room, on an Oushak rug, 19th-century green Bristol-glass plant stands flank a circa 1880 ebonized borne from Newel Art Galleries, upholstered in Clarence House velvet. Wing chair chintz, Cowtan & Tout,



BILLY CUNNINGHAM

The company was established as Roberts & Irvine in 1959. Irvine, with his then-partner Robin Roberts, began a sideline importing European furnishing fabrics, which led to their founding the well-respected Clarence House. The pair separated in 1961; Irvine took over the decorating business and Roberts the fabrics com-

continued on page 246



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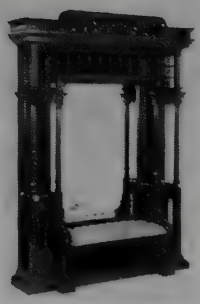
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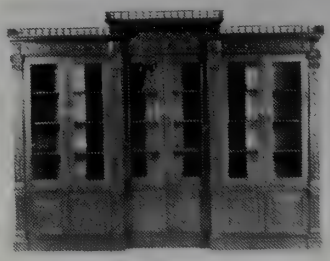
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Victorian Hall Bench
with Carved Pelicans



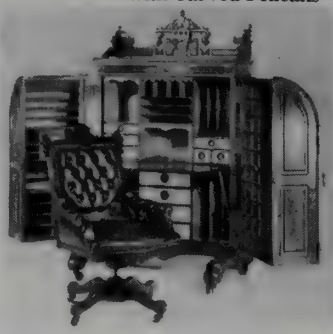
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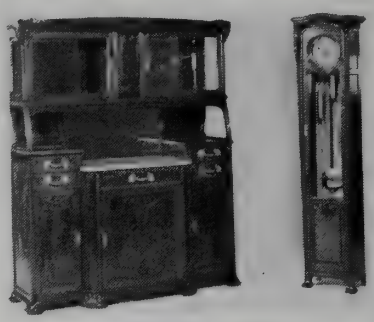
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with Fabulous Inlaid
Marble Top



7 pc. Herter Bros. Parlour Set
(2 chairs not shown)
and Marble Top Coffee Table



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Pursuing an Intellectual Beauty
continued from page 242

pany. Thomas Fleming, who was already an assistant, became a partner in 1962, and in 1967 the name was changed to Irvine & Fleming. "We've been stuck with each other for twenty-eight years," quips Irvine. "It's like a marriage!" About three years ago their talented protégé Sam Blount, who joined the company in 1981, was made a partner as well. To sit in conversation with all three is to understand their congeniality and mutual regard.

Key to the authenticity of Irvine & Fleming's style is Keith Irvine himself, a nimble-witted, mischievous Scotsman who learned his skills at the knee of English designer John Fowler. "Fowler was a fiendish taskmaster but a brilliant teacher," says Irvine. "He would take time away from important people to show me things." Irvine stayed with Colefax & Fowler for four and a half years, then, unable to face another duchess or marchioness, he left Britain for good in 1959.

Short, dapper, bearded and staunchly erect, Irvine bears more than a passing resemblance to King George V. "I was brought up in Scotland, the youngest child in the family," says Irvine. "My father was a great history buff whose idea of fun was going around those drafty old Scottish castles, dragging me with him. So it all rubbed off on me without my realizing it.

"While doing my National Service in Malaya with the Seaforth Highlanders, I wrote my father that I wanted to become an interior designer. I had devoured a batch of English decorating magazines my mother had sent me. He wanted to horsewhip me when he discovered that the design school in London was full of young English debutantes who were just sort of throwing bolts of fabric about!"

Irvine had landed at the Royal College of Art's newly opened school for interior design, "although I couldn't draw for toffee." There he met his wife, Chippy, who was a student in the fashion department. "I was a traditionalist studying a curriculum based on modernism," he says, "so I fought and argued for three years."

For Irvine, John Fowler opened up an aristocratic world of men and women who lived in houses rich with the sediment of centuries. Their



PETER VITALE

enthusiasms ran to preservation, restoration, collecting, gardening and beautifying—those "backward-looking" traits consistent with the romantic English character. "But since I had gone to a minor public school, Fowler could never have made me a partner," says Irvine. "So I allowed myself to be stolen away by Mrs. Parish of Parish-Hadley. I came to the States just for the experience and have stayed nearly thirty years."

With undiminished enthusiasm Irvine cites his other early influences as movies of the thirties and forties, Cecil Beaton, and *Vogue* magazine during the fifties. "And although Fowler was a scholar and a superb colorist," he adds, "I believe Nancy Lancaster was the greatest dilettante decorator of her epoch. She had the flair, the style, and now I see what a profound influence she had on Fowler's own taste."

Thomas Fleming, tall and perpetually amused, languished in public



BILLY CUNNINGHAM

ABOVE: "The juxtaposition of the floral fabric, trellised wallpaper and candy-striped carpet makes it dreamy and romantic," says Irvine of this bedroom for a young girl. Chintz from Lee Jofa. ABOVE RIGHT: A Sir Joshua Reynolds oil glows in the lacquered alcove of Rex Harrison's New York dining room/library. Bookcases are detailed with *faux*-tortoiseshell pilasters and leather edging.

continued on page 250

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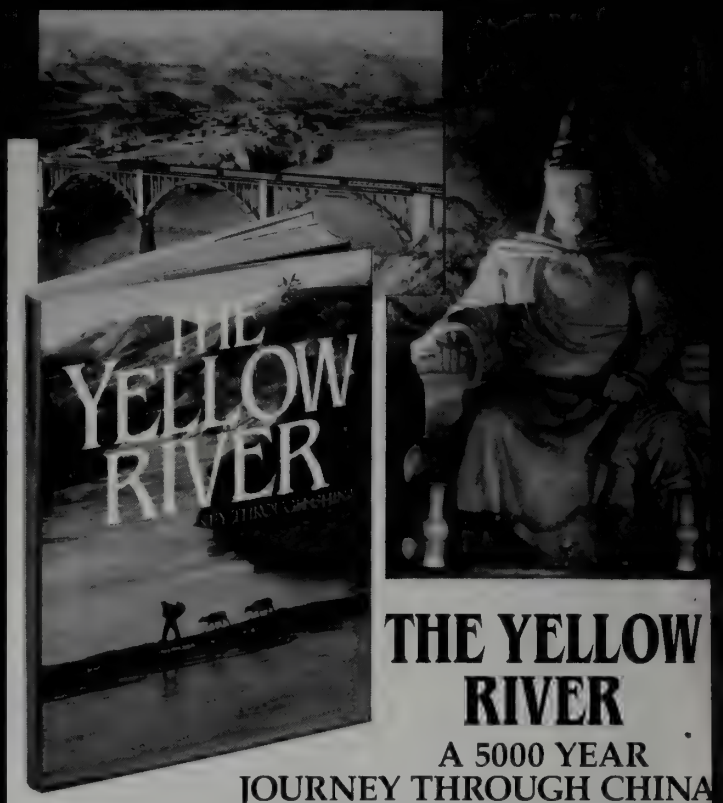


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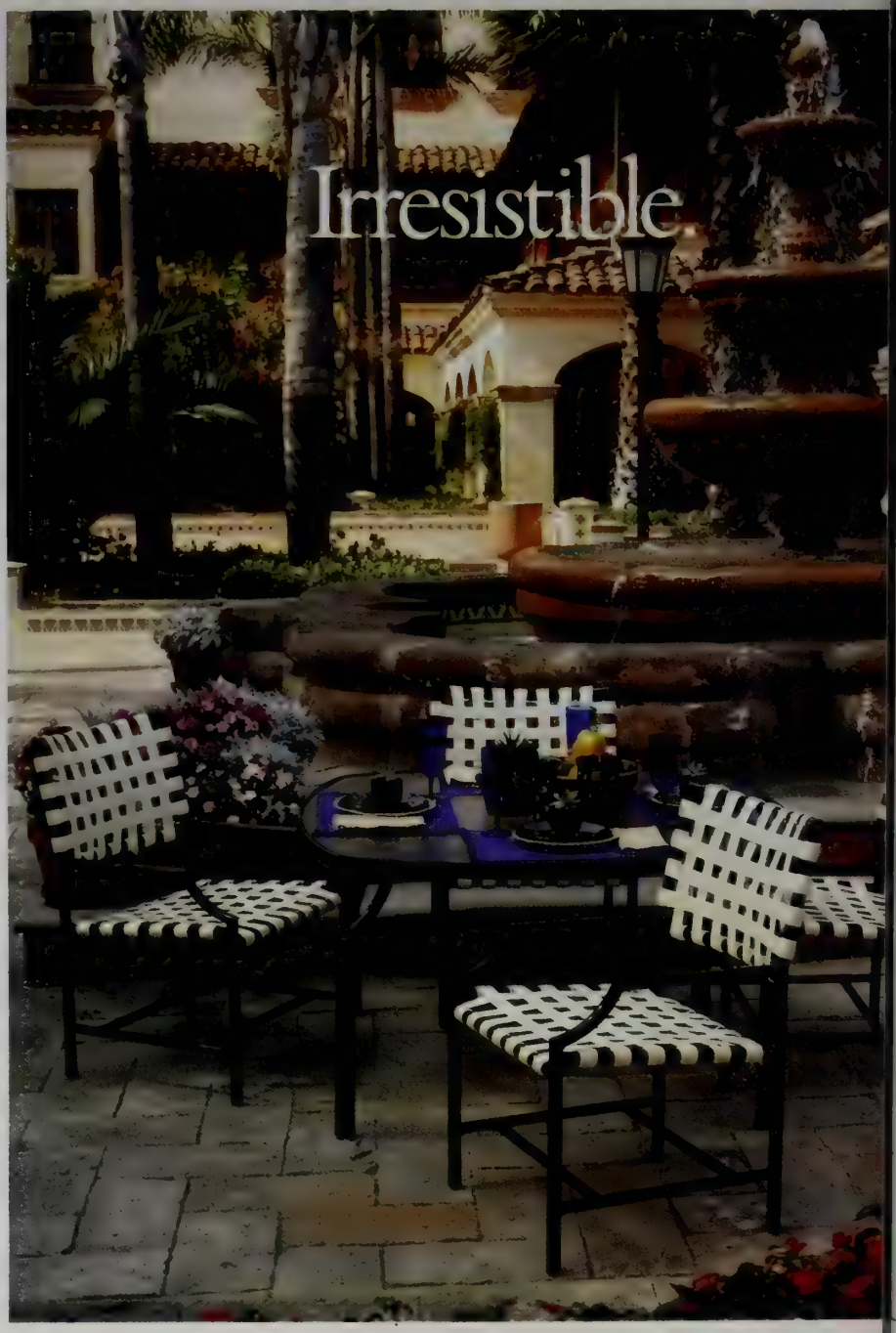
relations after college, with every intention of switching to magazine editing as soon as anyone would have him. He answered a Roberts & Irvine advertisement for help, bringing an inclination for art as his sole background for the job. "It seemed to be exactly what Keith wanted," says Fleming, "although I'd only intended to stay for six months." But Fleming had fallen, unwittingly, into his life's career. "Tom was very intuitive and had a marvelous ease dealing with clients," Irvine recalls. "A client once told me, 'Never split up. You and Tom are a fabulous combination.'

"Our first serious client came recommended by Jacqueline Kennedy," Irvine continues. "She was a television personality named Florence Pritchard Smith, who led us into some dazzling society of the time."

Mississippian Sam Blount first joined the firm as Irvine's assistant. "I attended interior design school in Florida—the Virginia Mayo academy for blue-and-pink stucco, according to Keith!" says Blount. "Then I did a stint at Bloomingdale's, followed by a year with designer Kevin McNamara. But I've developed most of the taste I have from working with these two." "Sam has a natural flair," says Irvine. "We just taught him a few old dog's tricks. We soon realized he was just too good to remain an assistant." Blount's old Southern family sensibility plays off well against the more exuberant personalities of his two senior partners.

Humor and vigorously shared opinions about traditional decorating fuel the trio's workday. Irvine steadfastly denounces what he terms the "bogus" English country house look at the peak of popularity for nearly a decade. "It's all been too 'can-can petticoats,'" says Irvine. "A room finished in one fabric is decorating done by a couturier. No English room ever appeared that way. In fact, the English used more cretonne than chintz. It was cheaper." Neo-Regency interpretations come under fire as too customized and too ornamental. "It's overgrand, overgilded, overheated and over here," despairs Irvine. He hauls forth a broad-bottomed Regency painted armchair, scuffed and licked with age. "That's English Regency to us," he declares. "It's relaxed, unpompous.

"And we are recoiling from the stuff and clutter of late-nineteenth-century interiors now. There is a tendency to pare down and a greater emphasis on architectural backgrounds," Irvine continues, with the air of one who'd never clutter. "The actual structure of an interior is becoming more important. There are few jobs at present where, for example, we are not asked to construct



arches. People seem to love the visual romance of one space connecting with another."

"Still, we have never been afraid of using color," says Fleming, who sees red everywhere. "Personally, I like countrified things, crude things, dark oak, plaids and wicker." Irvine muses, "I'd sometimes like to sweep it all out of my head and be a Shaker for ten minutes. But in my view, we're returning to where we were when I got started—to French furniture. Every English room had a subculture of French things. Fowler always used some, and I've done the same." This by no means implies a sudden rush on elaborate drawing rooms in eighteenth-century French taste. "Oh no! The overly grand Henry Ford II Grosse Pointe days are over," says Irvine. "Only museums can afford it. But simple French country pieces of the late eighteenth to the early nineteenth century—the equivalent to English country things—still have refinement. When I see an important French piece covered with Beauvais tapestry, I want to rip it all off and recover it with mattress ticking. You're less overawed that way. The goal is to get it right but make it comfortable."

Comfort with good bones, elegance with nothing too smart, wit with a touch of the surreal—these typify Irvine & Fleming's approach. Predictably, the partners are far too adroit for the usual ploy of taking colors from the carpet. "If the clients own a marvelous carpet, then that's a given," Fleming declares. "But we prefer to try a rug in a room when it's finished. We'll look for something just a little off rather than buy one that melds discreetly with the décor." "And I get a tremendous kick out of finding chairs where I can just leave the original fabric—stains, holes and all," declares Irvine. "Lately people have begun to see how much more interesting that is."

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To treat nothing too seriously is the sophisticated way, as everyone knows, of masking passionate conviction. The trio is dedicated to the classic traditions of the English interior—to which people and centuries have contributed richly—as the most civilized habitation on earth. "You make everything as grand as you can," says Irvine, "then you knock it about a bit."□

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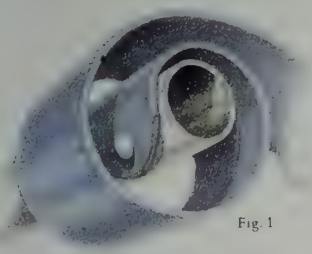


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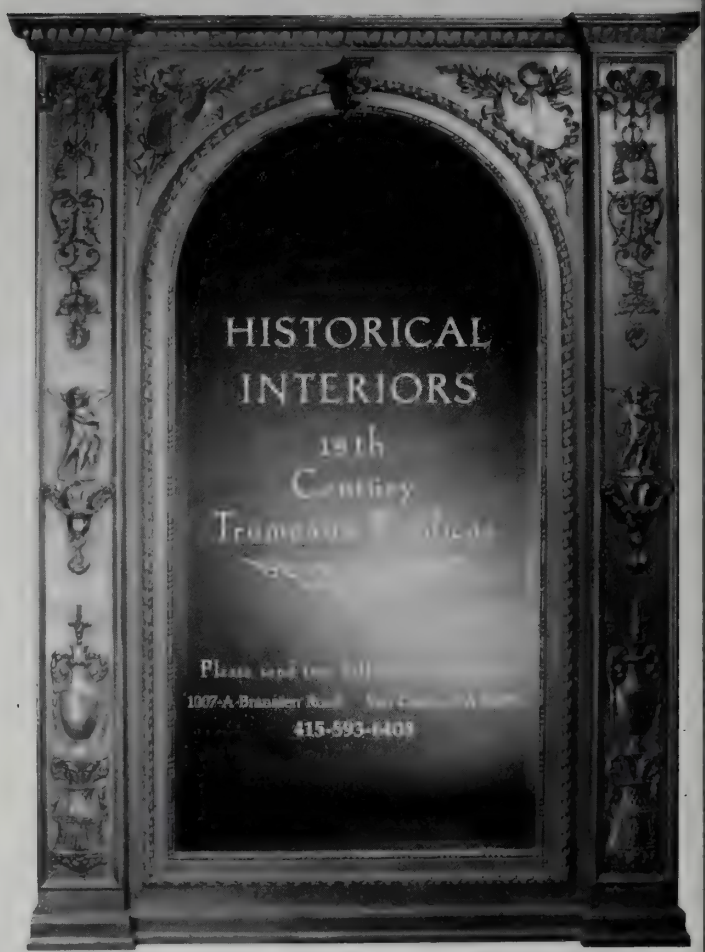


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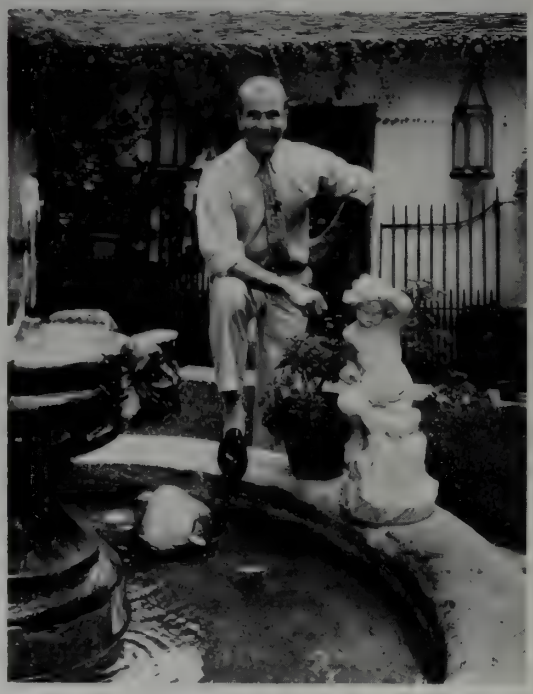
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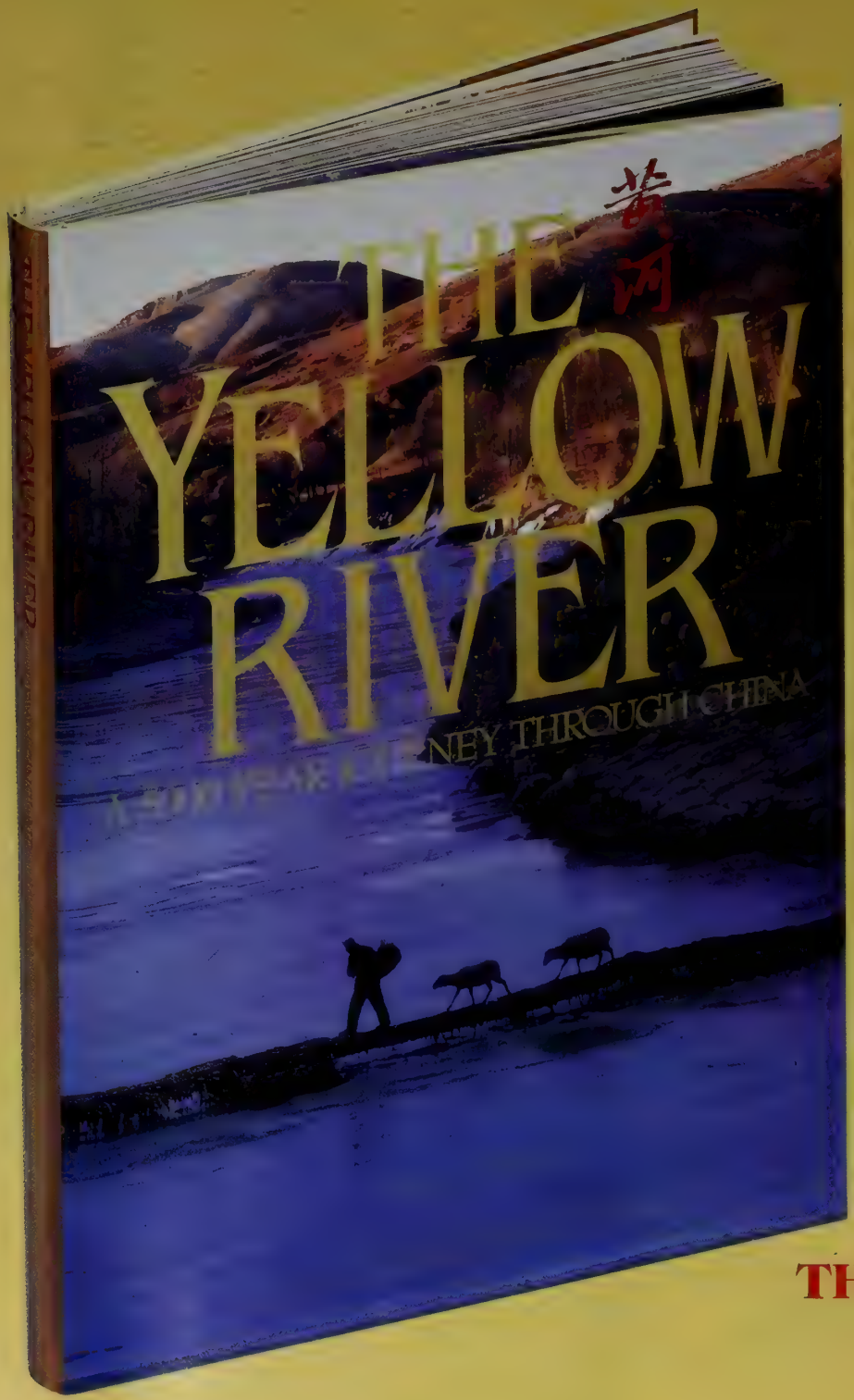
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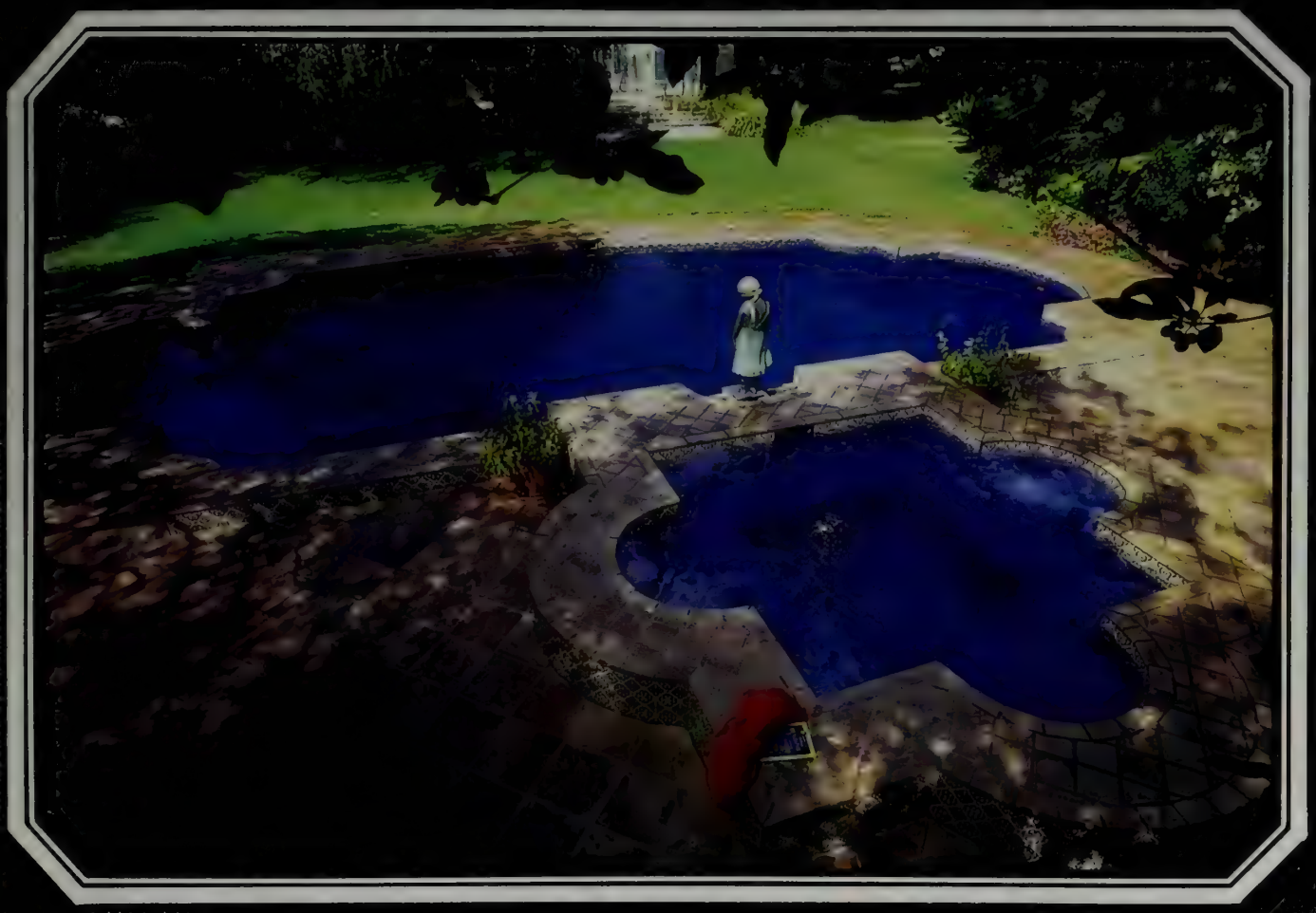
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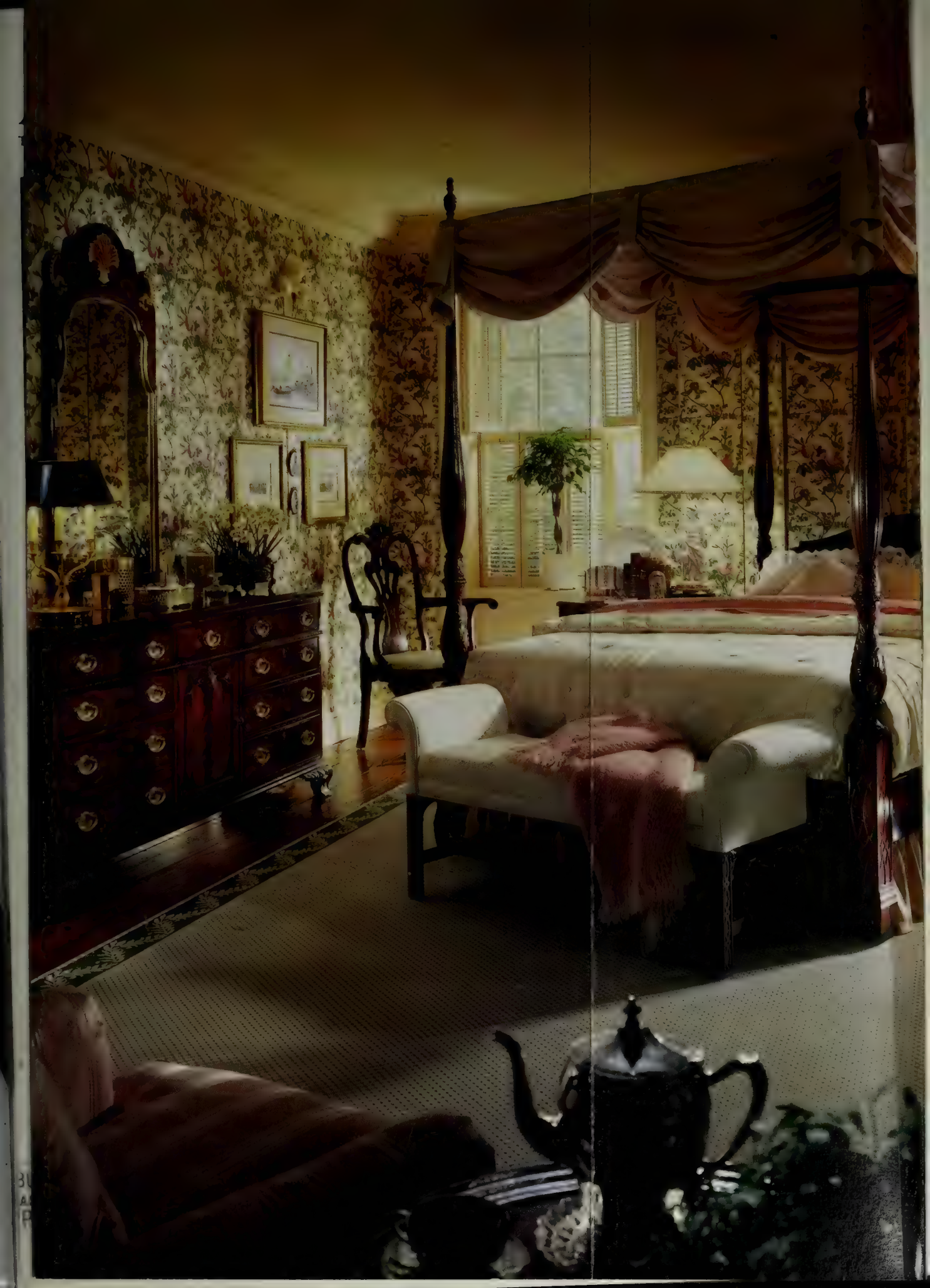
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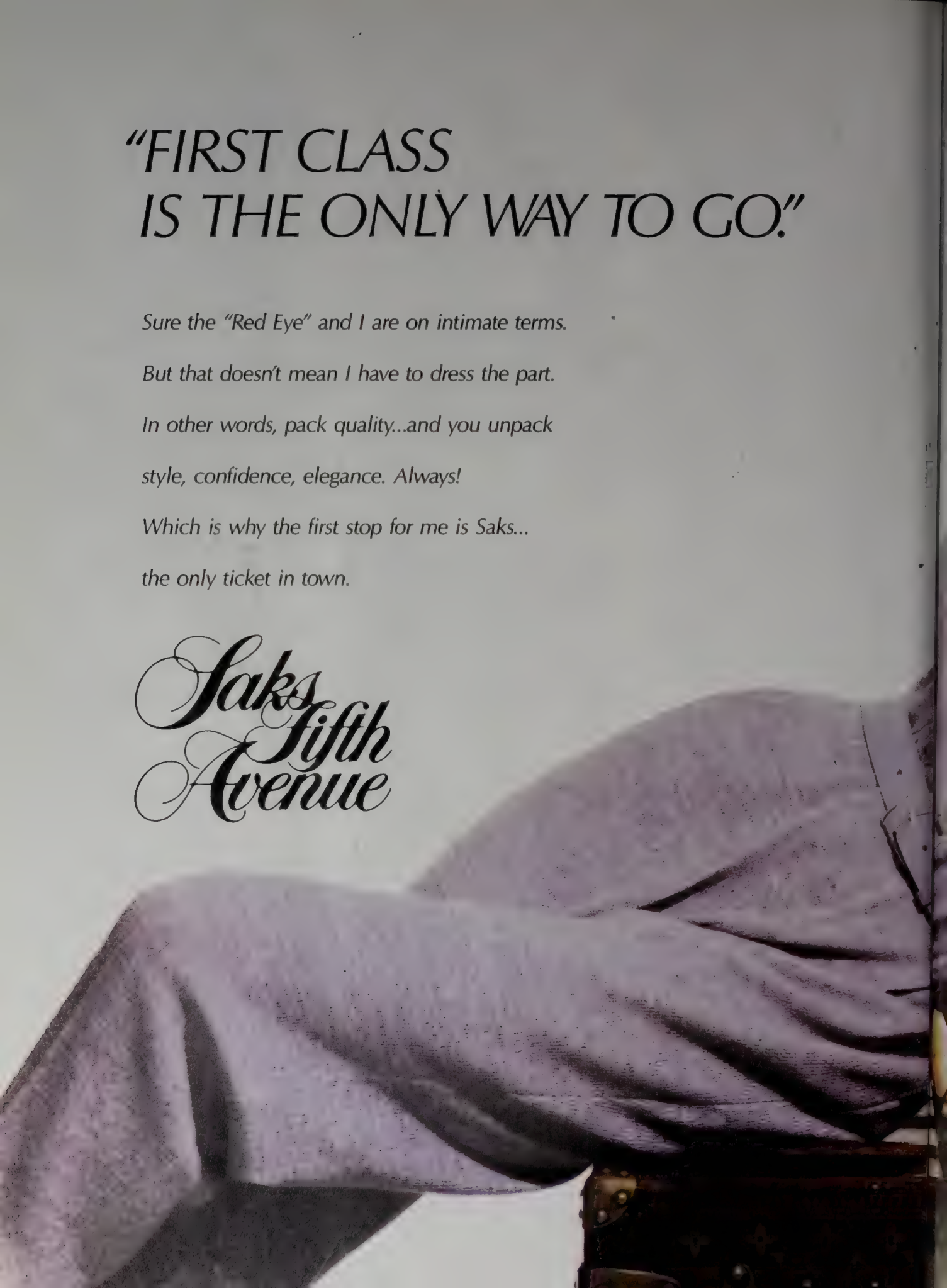
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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Inspired! That's the only word to describe it. Only you would put the all-American eagle, Columbia and cigar-store Indian on the cover of your International Issue (January 1988). What's doubly delightful is that they guard the door at Spaso House in Moscow. As a teenager I spent three fascinating weeks there as the guest of Ambassador Beam's son, Alex. The place looks considerably spruced up since those days. What pleasure you give us all—and what inspiration for our work!

Timothy C. Forbes
American Heritage Magazine
New York, New York

As a Colombian and a longtime reader of your magazine, I wondered why you hadn't displayed some of the magnificent homes we have in our country. But with the January issue you have atoned—by showing Fernando Botero's country house near Bogotá, Tucurinca.

Emma Carvajal de Sterenberg
Cali, Colombia

Your January International Issue was the best yet! The photographs are superb, as usual, and the scholarship and selection of sites extraordinary. Every school of architecture and interior design should use *Architectural Digest* as teaching material.

Gersil N. Kay
Philadelphia, Pennsylvania

How intriguing it was to view the interior of Jiří Mucha's home in Prague ("Art Nouveau Legacy," January 1988). I have been interested in Alphonse Mucha and have admired his art for some time. To see the original of his beautiful oil *The Kiss of Spring* was especially exciting because I have a 1919 lithograph of that work. I will treasure this issue.

Geraldine Hruby
San Jose, California

While your coverage of Saudi Arabia's international diplomatic quarter was interesting, it was less than satisfying ("Détente in the Desert," January 1988). Why tempt us with one photograph of each ambassador's residence when each warrants an entire feature? The only building with views of both interior and exterior was the U.S. Chancery, which to me appears to be the least interesting. I especially wanted to see past the front door of the Japanese ambassador's residence designed by Kenzo Tange.

David McKenzie
Ann Arbor, Michigan

The feature on the diplomatic quarter at Riyadh was fascinating and a welcome change of pace. It was also interesting to compare, in the same issue, the U.S. Chancery in Saudi Arabia with our ambassador's residence in Moscow and see how we are represented in such different cultures. Thank you for a spectacular International Issue.

Janet H. Peterson
Cedar Rapids, Iowa

Credit should be given to writer Sally B. Woodbridge and photographer Tim Street-Porter for bringing the masterpiece of Wyntoon out of the woods (Historic Architecture, January 1988). I spent five years in Germany and feel that Julia Morgan successfully transported an entire culture and style across the Atlantic.

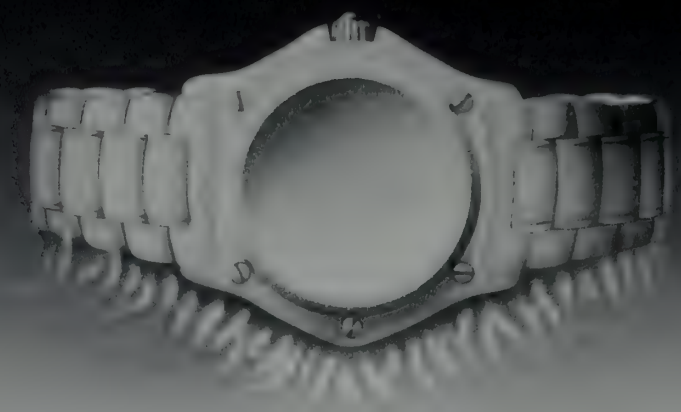
Stan R. Clifford
North Las Vegas, Nevada

In your article about Juliana Force ("Visionary Champion of American Art," February 1988) there is a painting attributed to Charles Sheeler that was actually done by Charles Demuth. The work is titled *My Egypt* and was executed in 1927.

Audrey Solomon Greenberg
Hartsville, Pennsylvania

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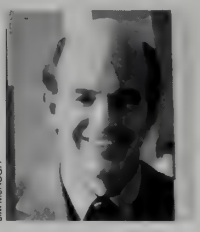


JOHN BRYSON

Summer has its joys, and for our readers one of them is the Country House Edition. Next month's issue is one to savor. In France we visit the country house of Candice Bergen and her husband, director Louis Malle. In Colorado there's Malcolm Forbes's Trinchera Ranch. Carrie Fisher's log cabin is where you'd least expect it, and she wrote the unexpected text. In Oxfordshire, Diana Phipps has transformed a tumbledown barn, and in California, architect Charles Moore has returned to the summer-house experiments he began twenty years ago. And as usual, we've asked some interesting people to take a spin with the country theme. Kurt Vonnegut writes of a place he knew many summers ago, and Brendan Gill tells of a little-known community within tantalizing reach of Manhattan. Ann Beattie considers Joel Meyerowitz's haunting new seaside photographs. To these add the bylines of John Mortimer, Margaret Atwood, William Weaver, Christopher Buckley, Judith Thurman, Carter Ratcliff and Kay Larson. You can see our goal—to make the issue as full and various as summer itself.

Paige Rense

Editor-in-Chief



JIM McHUGH

Charles Gwathmey



Courtney Sale Ross

Architecture:
Gwathmey Siegel & Associates

"I think the whole collaboration was fantastic, and it shows," Charles Gwathmey says of the eighteenth-century barn he renovated for filmmaker Steven Spielberg and his wife, Amy Irving. "Fortunately the Spielbergs allowed us to go all out. It was a unique opportunity, and in working with Steven there was kind of a reversal. I was the director and he was the participant, the actor." For the interior design, Gwathmey suggested Courtney Sale Ross, a longtime friend of the Spielbergs, who in her varied career has been a curator, owned her own art gallery and made documentary art films. "One of the lures was to work with someone of Charlie's integrity and talent," says Ross, "and to work with friends who had a serious commitment to the project." *See page 116.*



Billy Francis

Classical Refrain in Houston

Known, he says, for "upholstered walls and lots of draperies," designer Billy Francis calls his own Houston condominium—which features his interpretation of a Neoclassical salon—a "complete departure. I've always lived with dark browns and earth tones, and in my last house I had plants everywhere. Here," he notes, "I have only two." Lighting was an important feature in the presentation of Francis's striking furnishings, which include many Biedermeier pieces. Low-voltage, high-intensity spotlights were directed from the ceiling so that "everything glows at night," says the designer. "The background is almost eliminated, and the furniture seems to float over the floor. It's a bit surrealistic." *See page 126.*



PETER VITALE

Carroll Petrie



RICCO PUHLMAN

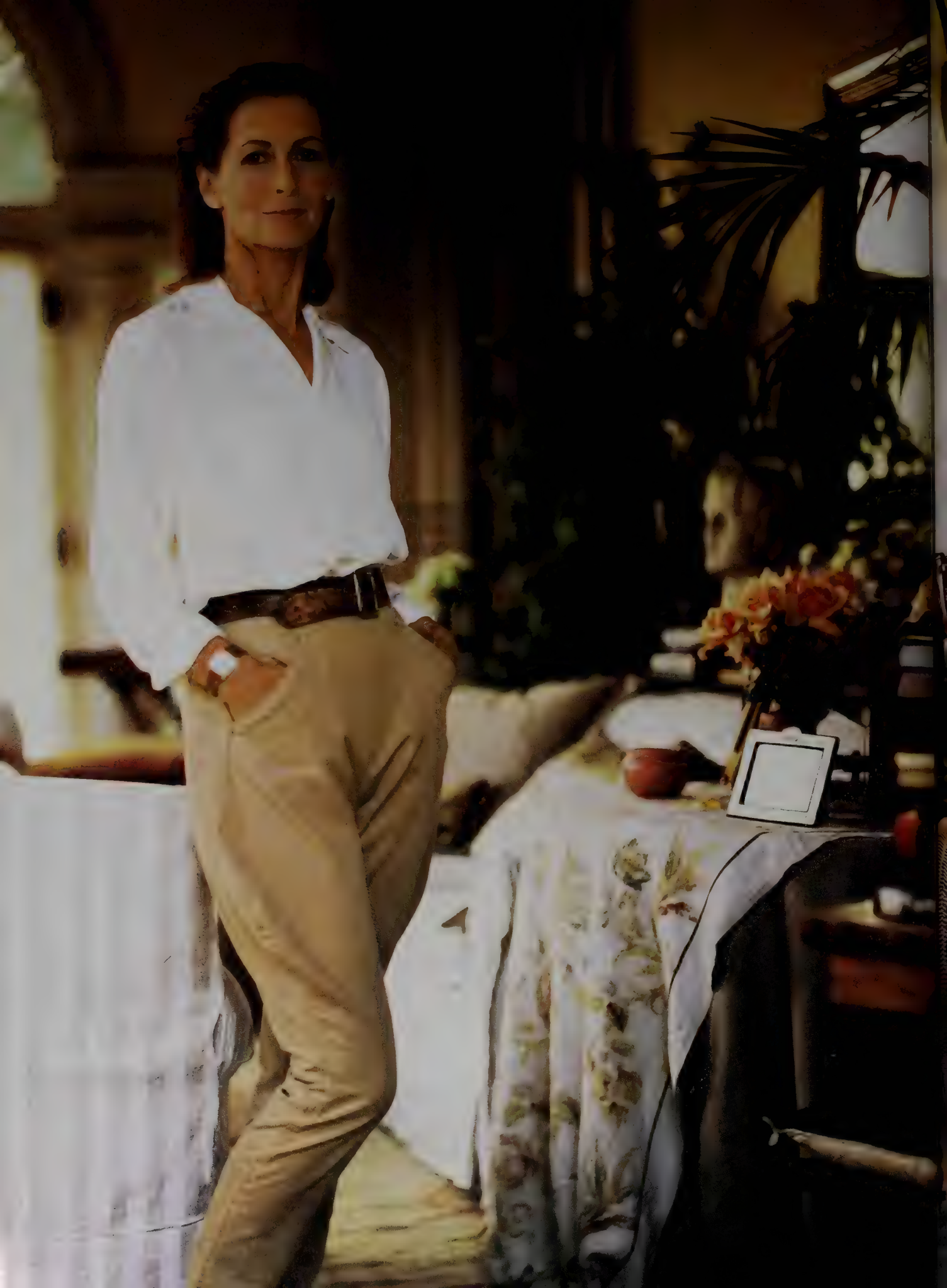
David Easton

Summers in Southampton

"I find more challenge living in New York than on any mountaintop," comments Carroll Petrie, wife of philanthropist and chain-store owner Milton Petrie. After living in Europe and the Orient for many years, the onetime model, hunter and mountain climber moved permanently to New York in 1966 and, inspired by her husband's charitable undertakings, now serves on the boards of Memorial Sloan-Kettering, New York Hospital and the Metropolitan Opera. In their Southampton house, shown this month, Carroll Petrie proceeded just as she did with their Manhattan apartment—she orchestrated the interior design herself, working with three different decorators: David Easton, Pauline Boardman and Robert Denning. It was a method she says she found enjoyable. "They're all superb, and I genuinely like certain people for certain things." *See page 134.*

continued on page 20


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For store listings, see page 288.

continued from page 14


PETER VITALE

Bob Patino


PETER VITALE

Vicente Wolf

A Place in the Sun

When Bob Patino and Vicente Wolf were asked to design a Palm Beach vacation apartment for longtime clients, they approached the project with a mixture of eagerness and caution. "When you know a client well, it's important not to just segue into Formula Number Four," explains Wolf. "There's a fine line between maintaining an atmosphere people are comfortable with and just repeating motifs that worked in other houses. We try for originality no matter how often we work for the same people." "It's also crucial to avoid the pitfall of overconfidence," adds Patino. "The 'Go ahead and do the project while we're away; we trust you' scenario. It's far too easy to end up indulging yourself rather than thinking about what the client needs." *See page 144.*



Kalef Alaton

Refined Spaces

"This house is very different from those I've designed for others," says Kalef Alaton of his own residence in Los Angeles. "Living here is easy—come tomorrow, and you'll find newspapers and coffee cups all over the floor." Turkish elements are found throughout the house—a silk rug, cushions ornamented with gold thread, calligraphy. "I'm especially fond of antique Turkish jewelry, which I hang on my marble figures," says Alaton. "And my silver bowls, which were once used as water scoops in the baths. If I had to save one thing from this house, it would be my Turkish silver." *See page 158.*


JOSÉ LUIS PÉREZ

Hal Prince

Architectural Digest Visits: Hal Prince on Majorca

No one, not even Hal Prince, can maintain the hectic pace required to produce and direct a steady stream of Broadway hit shows. Prince, who is currently preparing productions of *Faust* for the Metropolitan Opera and *Don Giovanni* for the New York City Opera, found his own version of paradise in 1969 on the island of Majorca. He calls his hilltop house "the easiest place in the world to be isolated and not insult people." The villa, used by the Princes eight weeks each summer, is still rustic; last summer, however, a direct pipeline was installed, which means the water trucks that filled the tanks and pool no longer need to make the steep ascent to ensure that the Princes keep their cool. *See page 168.*


JAIME ARDILES ARCE

Thomas Britt

Thematic Relationships

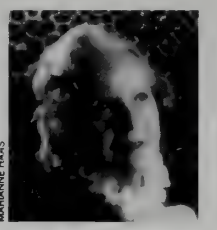
Thomas Britt's personal taste for chinoiserie is reflected in the rooms he designed for two sharply contrasting houses belonging to the same clients. Yet he did not impose his will on the couple. "They knew what they wanted," he emphasizes. One thing they obviously wanted was to avail themselves of Britt's knack for interpreting each client's wishes with his own sense of drama. "In the end they commissioned me to design not only their two houses but the husband's offices," he reports. "In fact, the whole family was happy—their daughters asked me to do their houses too!" *See page 174.*


ALEC MARSHALL

Richard Hare

Portrait of an Age

Richard Hare's path to an interior design career came with some very cosmopolitan twists and turns. He has lived in France, was schooled in Switzerland and studied at Carnegie-Mellon. Early in his career, he worked with noted stage designer Aline Bernstein, who founded the Costume Institute in 1937. The institute's first show after it moved to the Metropolitan Museum of Art in 1944 featured costumes of such stage stars as Helen Hayes, Katharine Cornell and Ethel Barrymore. He also worked with Rose Cumming before striking out on his own. The various facets of design, from fashion to interiors, sharpened his eye for detail and color. Recently he brought his talents to a turn-of-the-century apartment in Manhattan, recapturing a bygone era in the midst of the clamorous city. *See page 182.*


MARIANNE HAAS

Madeleine Clemenceau

La Grange Batelière

Georges Clemenceau was perhaps best known as the impassioned leader of World War I France. But while his political career was stormy, privately he drew great satisfaction from his cottage and garden in the Vendée region of western France. In 1923, after retiring from public life, he wrote, "With my books, my flowers and the sea, I am in a very comfortable nook; I have not budged from my window for a week." La Grange Batelière, the house in the Ile-de-France built circa 1927 by Clemenceau's son, Michel, is a tribute not only to the statesman but to the peasant traditions of the Vendée as well—the younger Clemenceau supervised local masons who built it in the Vendée style. Today, Michel Clemenceau's widow, Madeleine, oversees the estate, personally conducting visitors through the house and garden. *See page 200.*

continued on page 24



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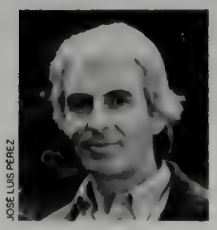
continued from page 20


MARY E. NICHOLS

Ronald Crosetti

On Nob Hill

"It was an accident, just good luck," says Ronald Crosetti of his introduction to Neil and Martha Harlan. When they decided to lease an apartment in San Francisco, it happened to be one designed by Crosetti. And having enjoyed living with a Crosetti design, they asked for his help when they purchased their own apartment. Over the ten months it took to remodel and design the new apartment, the Harlans lived nearby. "It was great having them so involved," says Crosetti. One of his favorite areas is the "mysterious and private" entrance: "The stone walls and mirrors create intrigue, as though it were a European castle." *See page 206.*


JOSE LUIS PEREZ

Miguel de Oriol

Spanish Combinations

"I would say that I am an architect who tries to anticipate the future," says Miguel de Oriol e Ybarra, whose own restored fifteenth-century house outside Toldeo illustrates his talent for placing modern elements amid more traditional surroundings. After studying city planning at Yale, he returned to Spain to work; today, he says, he is proudest of the Torre Europa, a decidedly contemporary office building he completed in 1986. On weekends, however, the busy de Oriol is off to his country house, along with his wife, children and grandchildren. "The house is *always* filled," he says, laughing. *See page 214.*


ALISTAIR MORRISON

Lord Rosebery

Lady Rosebery

Dalmeny House

The sheer beauty of its site would be sufficient reason to visit Dalmeny House, an early-nineteenth-century Gothic-Tudor castle located on the southern shore of Scotland's Firth of Forth. Yet Dalmeny House, the Rosebery family estate, is also home to two important art and antiques collections, both open to the public from May to September. The first is the Rothschild Decorative Arts Collection of eighteenth-century French furniture, tapestries, porcelains and textiles. The second is the Rosebery Historical Associative Collection, compiled by the fifth earl of Rosebery, who lived from 1847 to 1929. "He was fascinated by Napoleon," says the current Lady Rosebery, "and collected paintings and objects relating to him. He even wrote a biography of the French general." *See page 226.*□

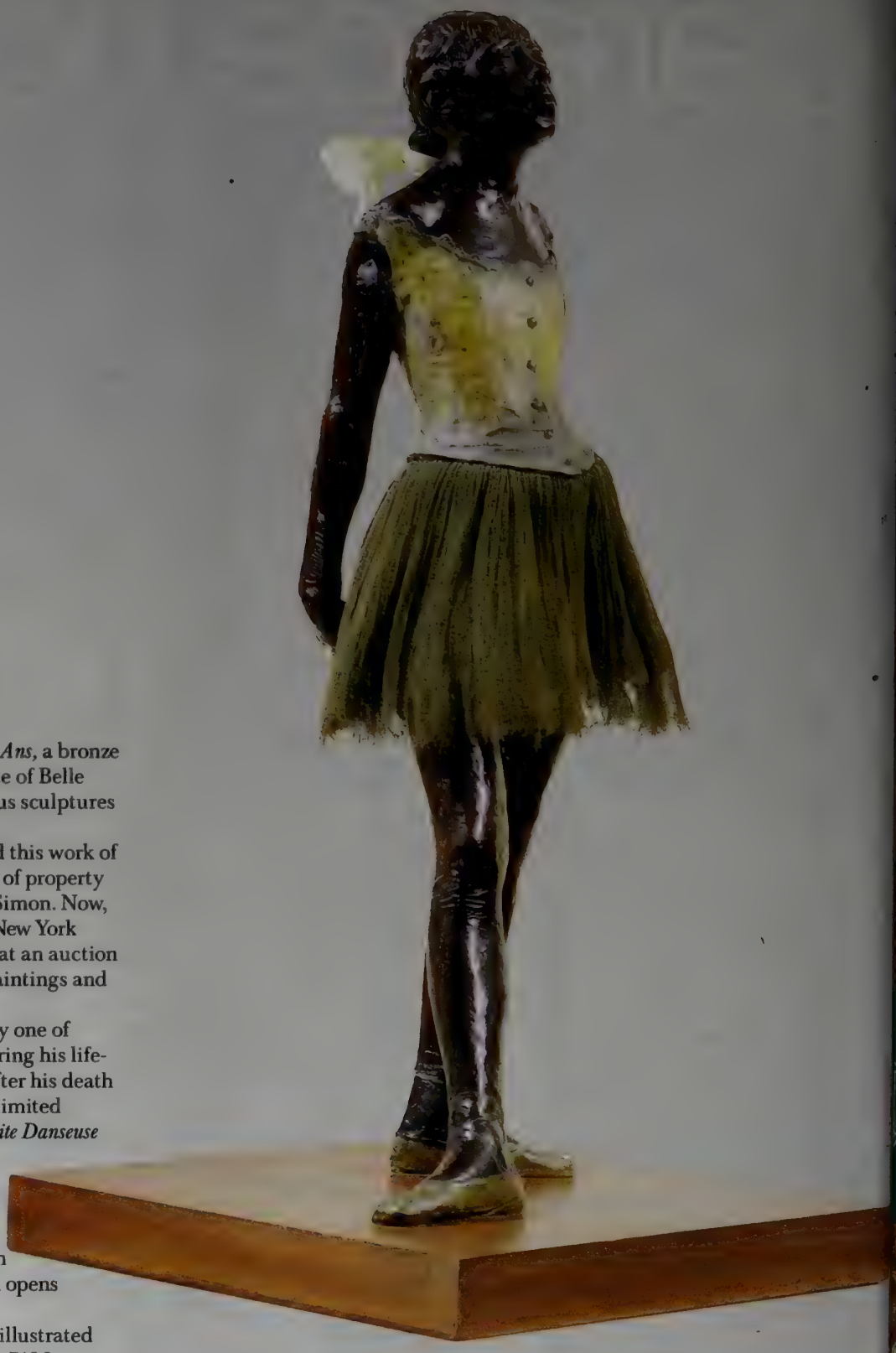


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Oushag (partial view)
17' x 14' circa 1890



Aubusson (partial view)
22'5" x 16'7" circa 1860



Savonnaire (partial view)
16' x 12'9" circa 1840

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Kerman (partial view)
12'6" x 12' circa 1900



Tabriz (partial view)
13' x 11' circa 1880



Serapi (partial view)
26' x 15' circa 1880



Sultanabad (partial view)
12' x 9' circa 1890



Tabriz Silk
7' x 5' circa 1860



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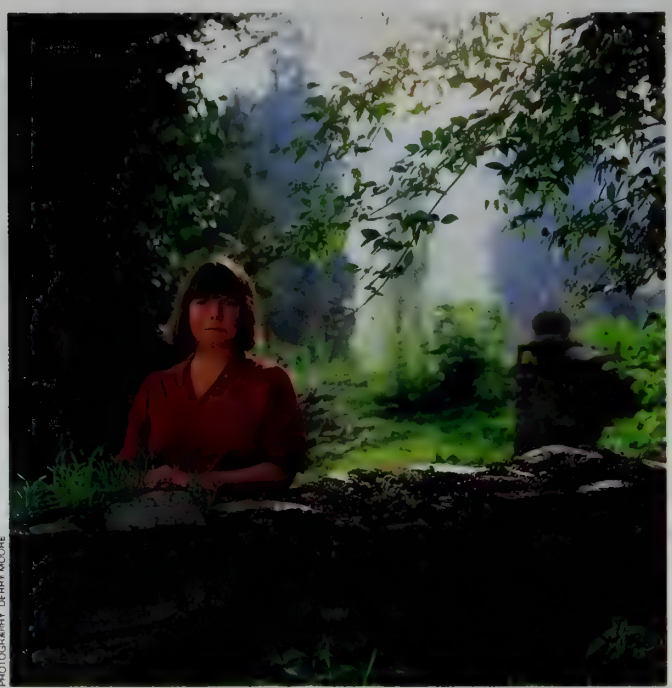
In a Lost Corner of Somerset

ON A SUMMER EVENING, the pink sheep bleat in the green valley. Across the hills, another valley full of sheep responds. The air is loud with many tones—high, low, soft, hoarse, guttural, plaintive, piping. The colors are profound, as the light glows and thickens. The ewes have been shorn this week, the woolly babes are larger than their mothers, as they cluster and jostle and cry, as the swallows swoop.

The scene recalls Samuel Palmer's vision of a pastoral eternity. The great trees are heavy, the shadows are long in the slanting sun. The churchyard, with its red sandstone church, its red tower, could be now, yesterday, or five centuries ago. Two figures are stoking a bonfire with long rakes. They have been cutting the grass, pulling up weeds, scything back the meadowsweet, the foxglove, the willow herb, the woody nightshade, and the nettles which gave this little hamlet of Nettlecombe its name.

The bonfire smokes amidst the modest gravestones. The churchyard wall is covered in red-tipped daisies, ivy-leaved toadflax, wall pennywort, wild strawberries; they grow out of crevices, clamber and climb amongst the ancient stones. The stones themselves seem to live. Here there is little distinction between organic and inorganic. It is high summer, and the snowdrops and primroses are long gone, but the deep blue alkanet flourishes in the hedge bottom. White doves flutter and settle on the church tower, clay-colored soft-collared doves perch like part of the masonry on a lichen-encrusted clay-colored monument. A buzzard circles, high above the valley, as he does every evening. The old red badger is somewhere near, in the brambles. Rabbits play, up the combe, among the bracken. Three small deer stop, watch, and lope and leap away in long slow liquid strides.

It is an idyll, a lost corner of Somerset, a numinous place. There are many such lost corners in this neighborhood. This hamlet is like a children's painting, like a woodcut, like an illustration of Old England, like a poem by a Romantic poet. I walk around here quoting Wordsworth and Coleridge, speaking, madly, on my solitary evening walks, to Wordsworth and Coleridge. I sometimes think they may hear me, in the nonexistence, the cancellation of time. They knew this region well, they walked here themselves,



PHOTOGRAPHY: DERRY MOORE

Margaret Drabble, author and the editor of the *Oxford Companion to English Literature,* divides her time between London and Somerset. Her latest novel is *The Radiant Way.*



The vistas that inspired the Romantic poets—both William Wordsworth and Samuel Taylor Coleridge lived in the Somerset area—retain their verdant 19th-century tranquillity.

continued on page 33

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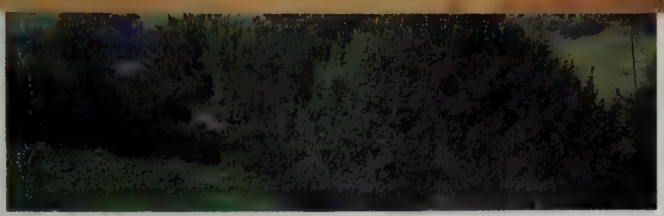
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"As we stood upon the sunless hill, we saw miles of grass, light and glittering," wrote Dorothy Wordsworth in her *Alfoxden Journal*, 1798, which chronicles a stay in Somerset.

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s it owed

to Oriental or opium-induced fantasy. Nothing could be more lush, more exotic, than the path to Culbone church. The dense woodland is occasionally pierced by glimpses of the sea, and when one emerges, a little breathless, on the top, in the more gently sloping green fields above the valley, the view is calm, rewarding, immense.

Porlock marks the outer limits of my wanderings from my base. I rarely go any further. There is no need. The variety close at hand is inexhaustible, and I continue to discover new places, new prospects, to lose myself five

continued on page 38

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In a Lost Corner of Somerset
continued from page 33

miles from home. One evening last spring I parked the car and plunged off on foot through an unpromising patch of coniferous forest. It was resinous, raw, rather frightening: I came across great gashes in the side of the hill, heaps of log, hacked trees, scars, red bleeding tracks of wheels, a sense of violence and distress. I persevered, and eventually emerged into an older, gentler, greener, deciduous wood, then descended through that to the bottom of the valley where a stream ran.

I was miles from anywhere by now, in the middle of nowhere, on the way to nowhere, and I felt the landscape begin to shiver and alter. Wildwood was turning into parkland, where no park should be. The trees became grander, more spaced, more formal. The stream widened to a river, grew into a lake, a series of lakes. Irises, rhododendrons, lilies flourished. I was in another secret valley, another lost place. And there was the big house, another big house,

On a sunny day, one is shocked by its child's-color-box brightness, by a sparkling Pre-Raphaelite clarity.

up on the hill. Lost, the whole place was, lost in time and space, cut off, not on the map.

I got back to the car, in the end, from this lost domain, and was reassured to learn later that even those who know that house well, whose family has known its owners for centuries, can never find it. So it should be. This is England, ancient England, unknown England, unknown even to itself. We borrow it, we are privileged to borrow it, for a few years out of time.□

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GIACOMO MANZU

Triumphs of Matter and Spirit in Bronze

By Muriel Spark

THE ITALIAN SCULPTOR Giacomo Manzù was born at Bergamo, a short distance northeast of Milan, in 1908. Like all great artists, somehow he was born with a past, and he will die with a future.

Manzù's destiny touched on that of another man from Bergamo: Pope John XXIII, one of the two men with whom Manzù has been profoundly impressed (the other is Pablo Picasso). Manzù, like John Roncalli twenty-seven years previously, was born into a poor and numerous family. Square-built and solid, he bears a resemblance to John XXIII, whose portrait he was later to do in bronze, and under whose patronage he finally achieved his splendid doors of St. Peter's in Rome.

At the age of eleven, already with a passion for plastic art, Manzù was apprenticed to a wood-carver. From there he proceeded to work with a gilder, then with a decorative-plaster craftsman. He modeled and drew in his spare time. He had an undeniable calling. At the age of thirteen Manzù attended a school of the decorative arts in the evening. His life as a sculptor, at first untaught and with little experience of sculptural traditions, began when he was twenty. His great advantage was to be born of a nation endowed with a well-defined sense of its own immense artistic patrimony.

Manzù's work weathered the political furies of the twenties and thirties under Mussolini's fascist regime. One can well believe that, as the artist himself claims, neither the church nor the state had any influence on his work. Those were days when the social realism of the dictatorship stamped its hideous heroic rhetoric on sculpture in particular, grandiosely bewildering the masses.

Manzù's preliminary work reflects an artist's gradual experimental acceptance, rejection and assimilation of current movements, but in the late thirties his unique potency with materials and his vitality began to be nationally recognized. The sculptor who impressed him most, he says, was Brancusi.

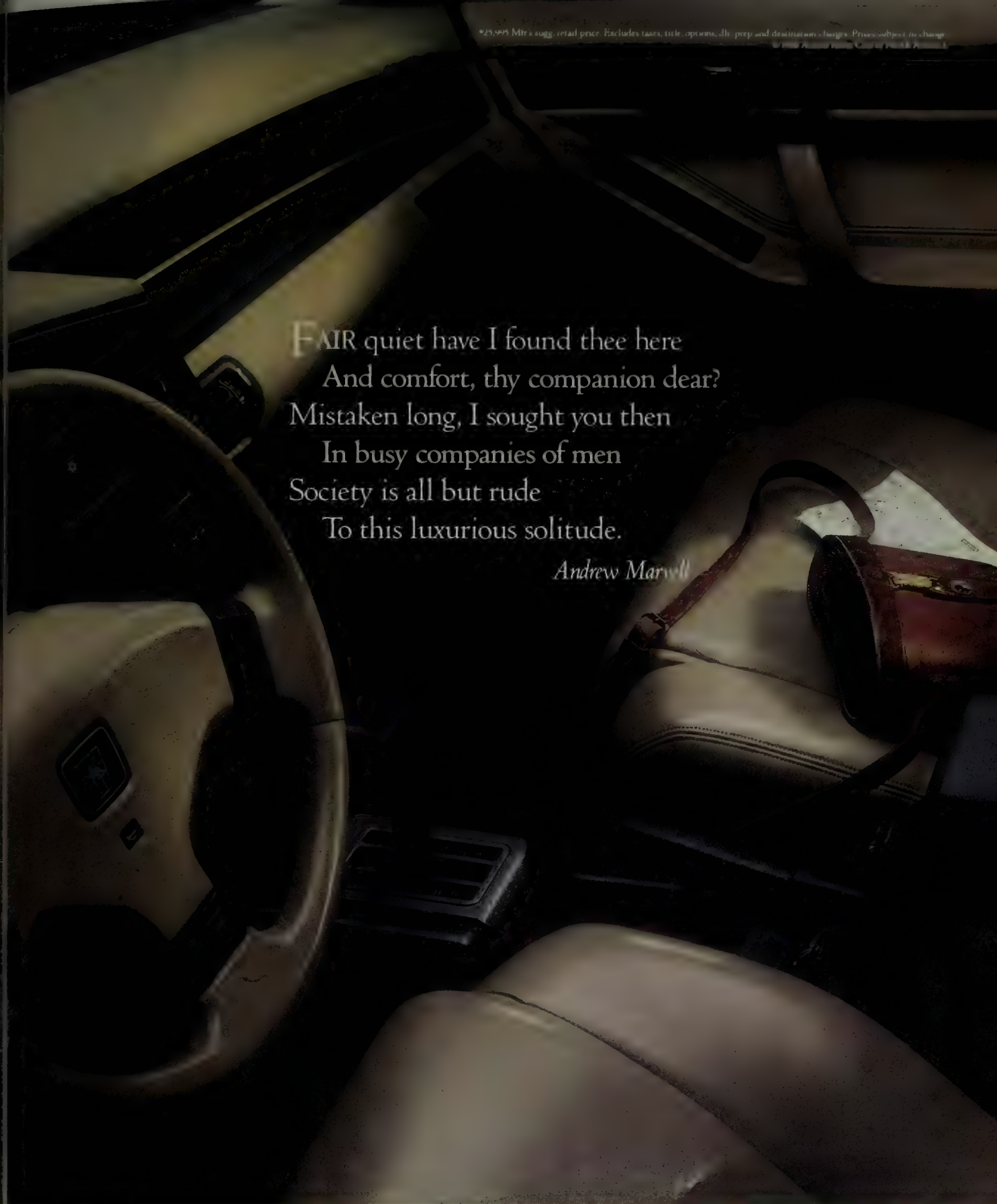
One feels, with Manzù, that the art has chosen the artist.



AURELIO AMENDOLA

Giacomo Manzù completed the bronze *Muro dell'Odissea* in 1977, the year this portrait was taken in his Ardea studio near Rome. It is one of two castings—the original is in Munich's Neue Pinakothek museum.

continued on page 46



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Andrew Wyeth

(b. 1917)



Afternoon Flight, 1970
Watercolor on paper, 22⅜ × 28⅜ inches. Signed lower right: Andrew Wyeth

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Triumphs of Matter and Spirit in Bronze
continued from page 40

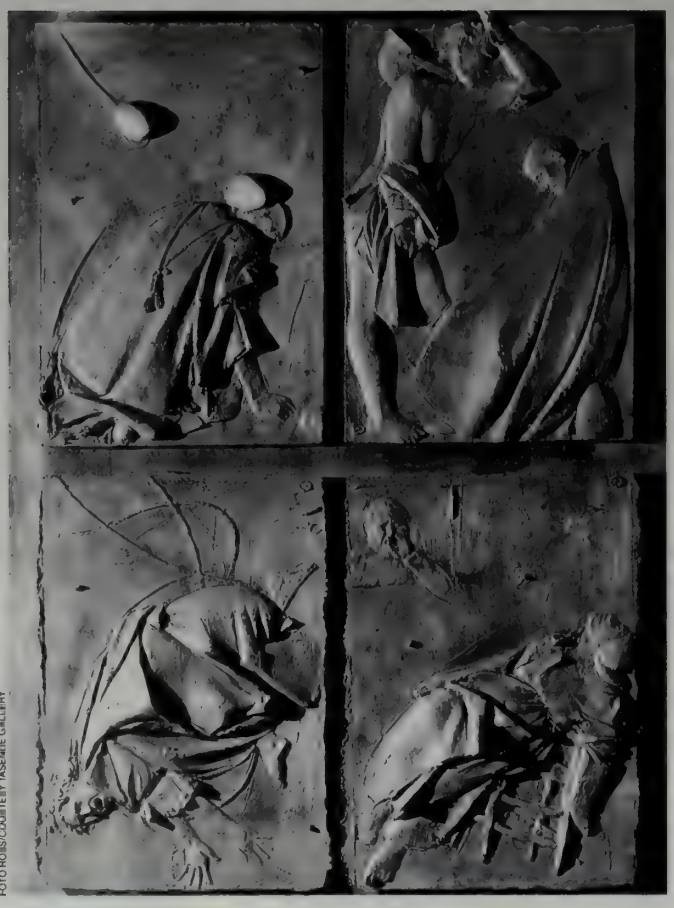


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He troubles definition. His themes are recurrent. Although he seldom makes more than one example from a cast—and never creates editions—he works on ever-more-interesting, and in most cases simplified, versions of sculpture and designs he made in his early years, even in his boyhood.

The main recurrent subjects are a girl on a chair, still lifes on a chair, female busts and forms, cardinals, and religious figures interpreted humanistically, as in the bronze doors of the Basilica of St. Peter, Salzburg Cathedral, and St. Laurens Church in Rotterdam.

In Manzù's house there is a small, slightly frayed straw-seated cottage chair attached to the wall; it obviously has a near-mystical significance for the artist. In 1930 he began his first drawings of a girl on the verge of adolescence seated in the chair, and made his first sculpture on the theme in 1934. He returned once again to the motif after the war, when he began to gain an international reputation. "By an uncontrollable impulse of emotion I united the two things," he has said, "the chair, the sole inheritance I received from my father, and the young girl. It was the first time I had seen a young girl naked, and I wanted

LEFT: Manzù deals with the subject of death in details from the bronze doors of the Basilica of St. Peter in Rome, 1960–63—the work for which he is best known. BELOW LEFT: Fascinated by the theme of a girl in a chair, Manzù has explored it in many sculptures, such as *Tebe Falling*, 1985 (foreground of studio), *Tebe in Costume*, 1982 (left, near back window), and, beside it, *Andante Vivace con Brio*, 1983. BELOW: *Bust of Inge*, 1960.



AURELIO AMENDOLA



AURELIO AMENDOLA/COURTESY TASENDE GALLERY

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continued from page 40

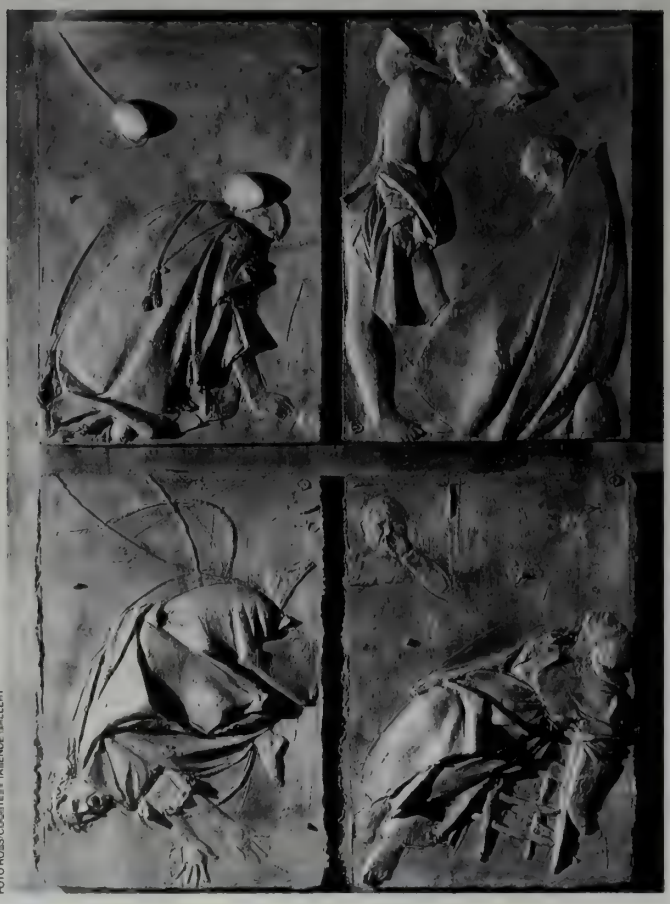


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AURELIO AMENDOLA/COURTESY TASENDE GALLERY



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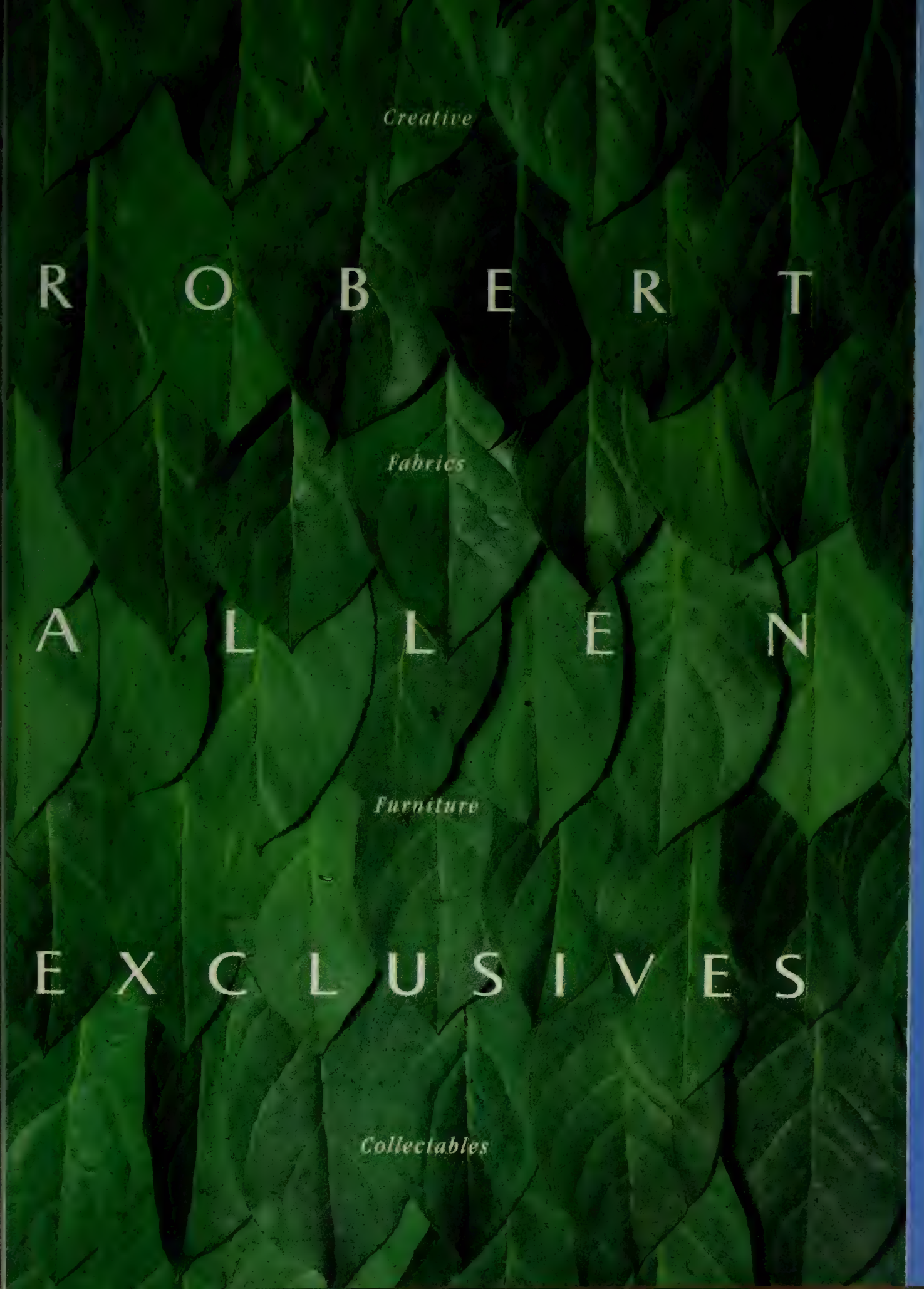


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Triumphs of Matter and Spirit in Bronze
continued from page 46

to place her on a throne, like the most precious thing I had, in this way uniting my two treasures in one. I was convinced that for the rest of my life I would never work from anything else but that girl on that chair."

When Manzù was asked recently if he thought the girl-on-the-chair series was his best, he thought awhile, then said, "Yes, I think so." They are indeed wonderful and spare compositions of spatial form, in the mature versions gaining certitude and sincerity. (The critic Cesare Brandi has made the point that Manzù progresses not from naturalness but toward it.) The chair features in other bronzes completed in the mid-sixties and seventies. Fruit, draperies and crayfish, branches of vine and pear tree, are deposited like harvest offerings on the sublime rough-hewn chair, with its felicitous cubic effects of crossbars and legs.

"Women," says Manzù, "are the theme I always return to. Women are the most important to me." It is true that his female forms greatly outnumber the male figures. In 1954 he first encountered his life-companion, Inge Schabel. The portraits of Inge recur in impressive variety, egg-shaped, majestic, serene. They are an achievement of stillness and light, eliminating everything around them. (Inge is still beautiful, more tender in real life than in her portraits.)

Manzù has said very little about his own work. "To write would be arrogance," he says. But his brief comments are always pertinent. He was struck, as a child, by the shape of a bishop rather than by the bishop himself. "My parents were religious and we were often in church. I remember the shape." Later, as he pursued this theme to its culmination in the cardinal series, he felt he could go on repeating variants of those standing cardinals and seated cardinals, confined in their copes, with all their geometric and restrained grandeur, but he stopped: "I didn't want to academize myself."

Manzù's innate and poetic psychological sense always informs both the conception of his work and the actual composition. Among the variants of the David series, going back to 1938, David is depicted crouched on a millstone like a street boy with a fetuslike face, reaching for his defiant missile, the king of Israel in embryo.

The great bronze doors of St. Peter's, so well known all over the world, were first suggested to Manzù in 1947, when a sculpture competition was announced. But it was not until 1952 that he received the official commission. The subject first required by the Curia was "Triumph of the Saints and Martyrs of the Church." It is thanks to John XXIII, who, perceiving that Manzù could not live with these set theological and iconographical themes, accepted those natural to Manzù's genius. Manzù had by this time lost his faith in the Church, but the Pope had faith in Manzù and the spirituality he could bring to the harmonious basreliefs. They depict death in a variety of legendary forms, but they rejoice even while they despair.

Spirituality is one of Manzù's most valued qualities; to him it signifies fervor, love, energy and the inward life-force. But he is also extremely concrete in the execution of his ideas. His cardinals tell us something about cardinals, his children about children, his lovers about lovers. The bronze lovers of 1966, 1977 and 1978 are almost mobile in their rhythm and exuberant baroque swirl. The orgiastic expression of the lovers brings to mind Bernini's *The Ecstasy of St. Theresa* in the church of Santa Maria della Vittoria in Rome. They are spirit and matter combined.

Manzù has done important scenography, paintings in watercolor and oil, drawings, book illustrations, jewelry. He still works long hours. He says without hesitation that he dominates his material. At the mention of the word *ebony*, his face lights up: "It has blood in its veins." His only boast is "*Conosco mio mestiere*" (I know my trade).□

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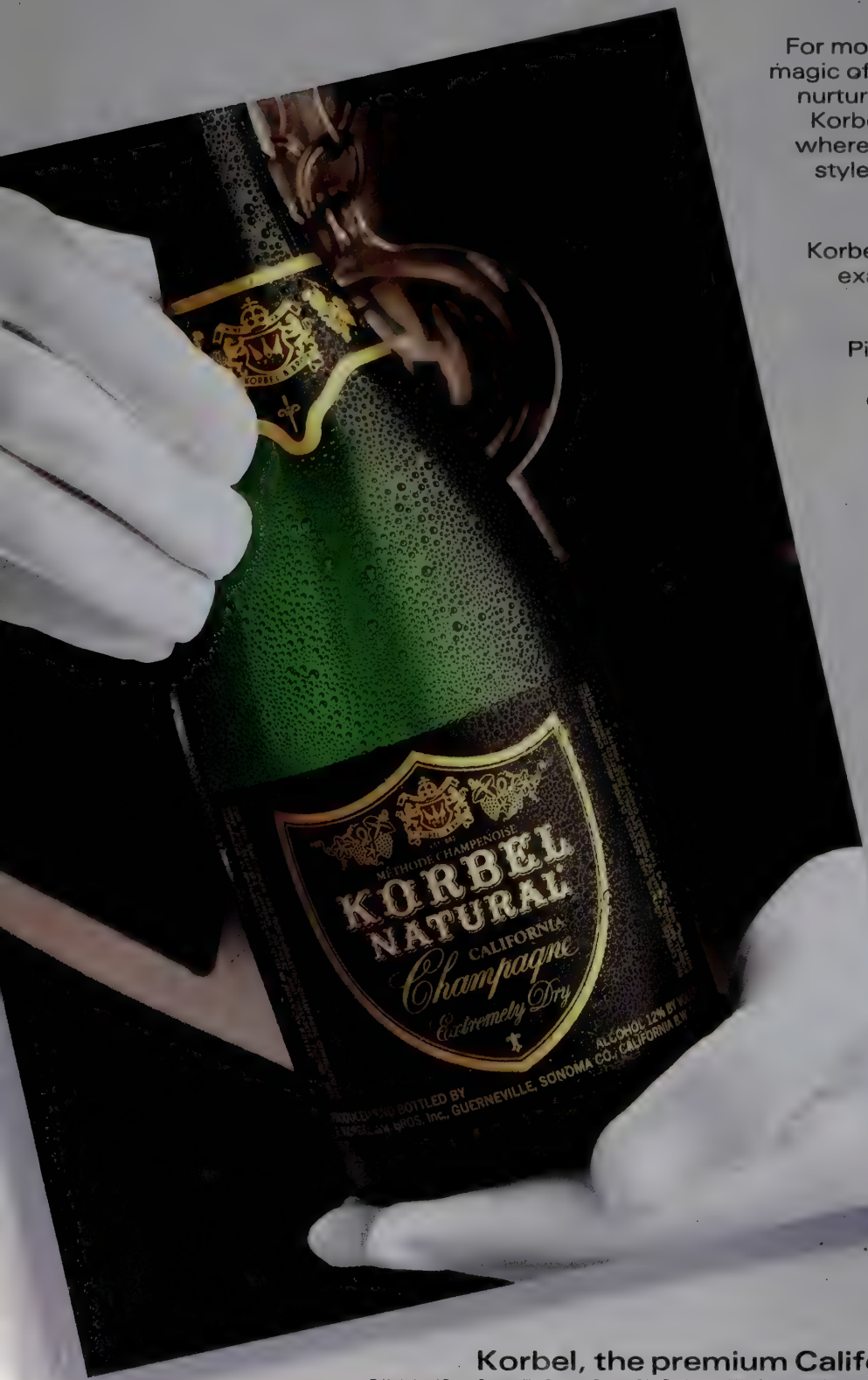
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Modern Master Drawings at Janie C. Lee

By Michael Ennis

JANIE C. LEE hands two Polaroids of a drawing across her desk to a visitor. "It's the quintessential Braque," she says of the forthcoming addition to the inventory of the Janie C. Lee Gallery. It is indeed, a superb little pencil study for one of Braque's signature still lifes of the 1920s and 1930s. All of the elegant, fluid lines and careful architectonics of a finished painting are there, but with a fresh, brisk quality the late paintings often lack.

Asked about the price, Lee mentions a figure that translates to a great deal less than the cost of a canvas by any one of a dozen hot young New York artists. The drawing is a remarkable value considering the hyperinflation in prices for paintings by both modern masters and postmodern sensations, but Janie Lee doesn't consider the economic comparison the salient point. "It's not a question of dollar value," she says simply. "It's the eye value that's most important."



PHOTOGRAPHY ROBB KENDRICK/ONYX





COURTESY JANIE C. LEE GALLERY

ABOVE: Art dealer Janie C. Lee, who specializes in modern master drawings, sits in her Houston gallery with *Nu Allonge*, a 1941 drawing by Henri Matisse, and Gaston Lachaise's bronze *Classic Torso*, 1928. RIGHT: A 1975 untitled pastel by Willem de Kooning. BELOW: Fernand Léger's watercolor *Le Goûter*, 1920.

The concept of "eye value" effectively summarizes Janie Lee's unique approach. In Texas, for twenty years the Janie C. Lee Gallery has held an unassailable position as the state's prestigious contemporary-art gallery. Lee pioneered the market for the best American artists of the postwar era—from de Kooning to Di Suvero—and in so doing played a crucial role in expanding the audience for sophisticated contemporary art in what had been considered the "provinces."

But Janie Lee is also more than simply a regional phenomenon. When

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Modern Master Drawings at Janie C. Lee
continued from page 55

the New York galleries and auction houses were moving into markets like Houston in the early 1980s, she reversed the process by opening Janie C. Lee Master Drawings on East Seventy-seventh Street in Manhattan. Today, with a gallery space in Houston to complement her New York expansion and a list of clients as diverse as the Museum of Modern Art and "a wonderful collector in Des Moines," Lee commands a market of remarkable scope. But her central ambition remains as pristine as when she started: to offer the best art available, and let the rest take care of itself.

Born in Shreveport, Louisiana, where her family was in the oil and gas business, Janie Lee got her first exposure to serious art when she boarded at the National Cathedral School in Washington, D.C.; on field trips to the National Gallery, she felt an immediate affinity for modern painters like Cézanne. At Sarah Lawrence, she studied under current MOMA director of painting and sculpture William Rubin, but her initial passion was for the theater; after graduating in 1959 she moved to New York and put in seven years as a lighting designer and producer both on and off Broadway. As to her decision to move to Dallas in 1966, Lee likes to paraphrase Joan Didion: "You are ready to leave New York when you realize you can stay."

Lee decided not to get involved in Dallas theater, but after meeting a few of the city's handful of modern-art collectors she was encouraged to consider the gallery business; she explains her decision with a simple "I like a challenge."

Representing the gallery's range of works on paper are (clockwise from upper left) Dubuffet's *Deux Personnages dans une Paysage*, a 1957 gouache; Balthus's *Nude in Front of a Mantel*, a circa 1949 charcoal; and *Two Lemons and One Lime*, a 1976 watercolor by Arikha.



Lee's first step was to pursue her own education, and for two years she made diligent rounds of museums in the United States and abroad. Lee's eye was drawn to a number of artists who had become critically established in the sixties but had yet to become blue-chip names in the art market: Jasper Johns, Frank Stella, Claes Oldenburg, Helen Frankenthaler.

The real act of faith was convincing major New York artists and dealers that buyers awaited in the cultural hinterlands, but Lee got the message across. "Leo Castelli and André Emmerich were supportive and agreed to send me work, and that was the key," she recalls. Potential buyers, however, were slower to respond when the first Janie C. Lee Gallery opened in Dallas in 1968. "My mother used to tell me not to worry, that I was doing my graduate work in running an art gallery during those years," Lee remembers wryly, adding: "I could make my mistakes while no one was looking."

And in retrospect she feels that the slow start has paid dividends. "I was able to study and read more, things I don't have as much time for today." There was also time to develop lasting personal friendships with artists such as Johns, Frankenthaler and Ellsworth Kelly. And the early years enabled Lee to isolate her principal strength—her eye—and use it to deal with her admitted lack of aggressive sales instinct. "My personality is not to push for sales, but to avidly pursue the best art. I quickly realized that since I wasn't good at selling, the art needed to sell itself."

The turning point came in 1971, when Jim Elkins, head of Houston's First City Bank, asked Lee to begin putting together what was then the Southwest's only corporate collection of contemporary American art. Both individual and institutional collectors began to arrive in droves, and the demands of her growing Houston clientele prompted the opening of a Janie C. Lee Gallery in that city in 1973.

For about a year Lee commuted frantically between her two galleries before she opted to close the Dallas space and settle in Houston, where she had the majority of her business. By the time the art boom and the oil boom coincided in Houston in the late 1970s, the name Janie C. Lee had assumed virtually mythic proportions in the Texas art community.

continued on page 60


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Modern Master Drawings at Janie C. Lee
continued from page 58

And by that time Lee was already looking in different directions.

"In the mid-seventies I found it increasingly difficult to do one-person shows of the artists I had been representing," she explains; her standbys had emerged at the crest of a huge wave of demand for contemporary American art, and first-rate paintings and sculptures were often hard to come by and very high-priced. Lee started looking more closely at modern drawings. "I had done drawings shows back when I started in Dallas and had always enjoyed them," she says. "I didn't want the collectors I was working with to settle for second best, and with the drawings I realized I could give them the best at prices that were still realistic."

Lee's first important drawings show was her 1979 offering on Robert Motherwell, which she accompanied with a thoroughly researched catalogue. When she began work on her next major production, "Cubist Drawings: 1907–1929," Lee realized that works on paper, even by the modern masters, were one of last frontiers of twentieth-century art.

"When I began researching Cubist drawings," Lee says, "I was astonished to find that there wasn't a single book on the subject." She got hooked on the challenge of entering art-historical terra incognita, and has produced drawings shows accompanied by carefully documented catalogues at the rate of at least one a year ever since. "The catalogues are my major form of communication," she says. "You wouldn't believe the phones after each publication."

The enthusiastic reception of her shows encouraged Lee to open Janie C. Lee Master Drawings in 1984. Under the direction of Bob McDaniel, a former assistant curator of drawings at MOMA, it is one of the few galleries in New York City dedicated exclusively to twentieth-century drawings. And while Lee is careful not to dismiss out of hand Manhattan's pricey youth movement—she has herself bought drawings by painters such as Susan Rothenberg and Eric Fischl—she clearly delights in offering collectors a less hyperbolic alternative. "I like the fact that drawings aren't flashy," she says, paraphrasing Ima Hogg. "You can hold them in your hands. You can hang them in the bedroom instead of the living room. You don't have to show them off."

That low-key approach is underscored in the new Janie C. Lee Gallery in Houston, a converted town house that looks more like a domestic interior than a gallery. The works aren't displayed in loftlike austerity but are set on bookcases or hung over American antiques located by Lee's husband, David Warren, director of Houston's Bayou Bend Collection.

Yet despite the homey environment, Lee herself is a study in motion; she now spends at least half her time in New York and is a regular visitor to Europe, where her catalogues are published and where she increasingly finds much of her early-twentieth-century inventory. Few art-world figures can argue as convincingly as the peripatetic Lee on both sides of the "New York vs. the provinces" issue. "New York is still the center and always will be," she mediates, "but I think that galleries and museums outside New York can also make enormous contributions. I wouldn't have been in Texas for twenty years if I didn't believe that."

Lee is also bullish on American collectors in general. "I see a greater maturity and a higher level of education. I think we have reached that point of sophistication where drawings are appreciated as art objects of primary importance." But Janie Lee's objectives have never been determined by market forecasts, and, characteristically, her current long-term goal is so carefully considered that it is already very close to fulfillment. "I want to reach the point," she says, "where anyone working with major twentieth-century draftsmen will feel they haven't seen everything if they haven't been to see me."□



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THE POLLOCK-KRASNER HOUSE

Inside the Artists' Long Island Residence

By Avis Berman



PHOTOGRAPHY: HANS NAMUTH

A MODEST, GRAY-SHINGLED farmhouse in East Hampton, Long Island, was the setting for one of the most famous partnerships in American art—that between the painters Jackson Pollock (1912–1956) and Lee Krasner (1908–1984). As such, it has become a shrine of Abstract Expressionism and a pilgrimage spot for hundreds of artists, who stop by the house and attempt to see into the barn where Pollock poured and spattered his groundbreaking paintings using sticks, funnels and basters.

When the property, restored to much as it was in the early 1950s, opens next month as the Pollock-Krasner House and Study Center, visitors can learn firsthand how crucial the house and its locale were to both artists. In the words of Lee Krasner's nephew Ronald Stein, "Moving there was the second most important thing that ever happened to Jackson. The first, of course, was Lee."

Lee Krasner became aware of Jackson Pollock in late 1941, when the artist and connoisseur John Graham selected both for inclusion in a group show. Krasner, a former student of Hans Hofmann, thought she knew every good abstract painter in New York—indeed, she prided herself on it—but Pollock was unfamiliar to her. To add to the insult, he lived just a block away in the Village. Bent on inspecting this upstart, she walked over to the apartment Pollock shared with his brother and sister-in-law and rapped on the door to his room. She told him they were in the same show and walked in. "What did I think?" Krasner recalled in an interview. "I was overwhelmed, bowled over, that's all. I saw all those marvelous paintings. I felt as if the floor was sinking when I saw those paintings. How could there be a painter like that that I didn't know about?"

From then on, they were a couple. Krasner, it appears, fell in love with the man because she was swept away by the art. Because of her faith in his talent, she was prepared to nurture him even if her own prospects as an artist suffered for it. Looking after Pollock was neither easy nor simple: He had been under psychiatric care and he was a self-centered, self-destructive alcoholic. Lee was in for a rough passage, piloting Jackson

"He had the agonized look of a man wrestling with himself in a game of unnameable but very high stakes." So the artist George Segal once characterized Jackson Pollock, whose troubled spirit found some respite at the rustic Long Island farmhouse he shared with his wife, painter Lee Krasner. The house will open in June as the Pollack-Krasner Study Center.

continued on page 68

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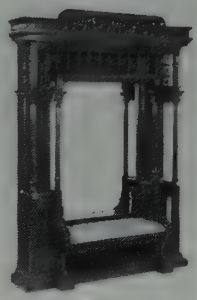
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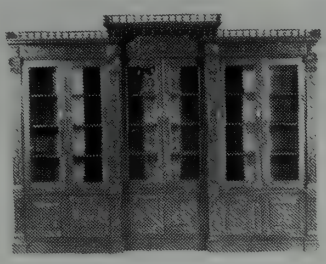
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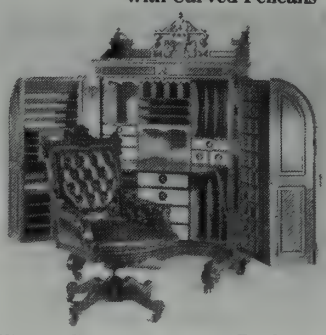
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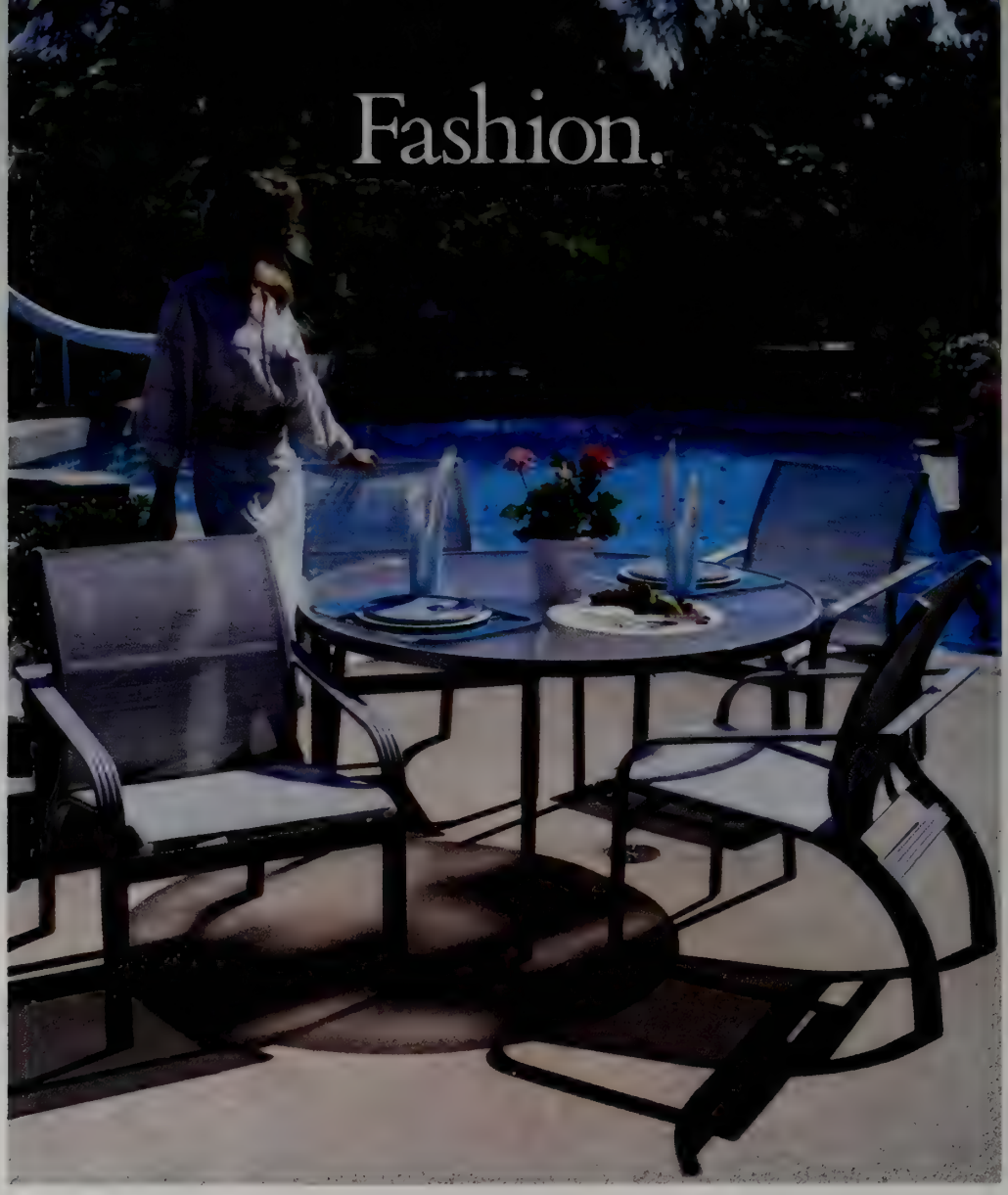
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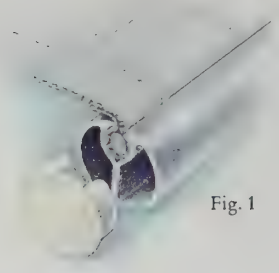


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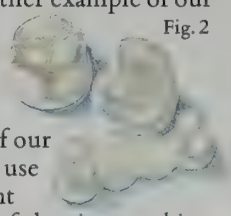


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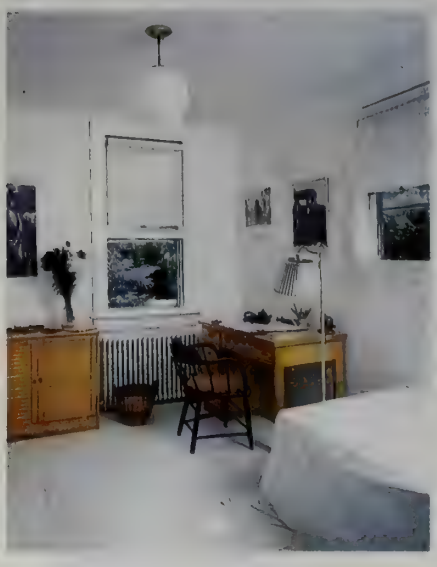
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Inside the Artists' Long Island Residence
continued from page 64

through the maelstrom of his life, but her strength kept them both from capsizing. Jackson could not do without Lee—he respected her taste and opinions, and because she was shrewd about the art world, she was an invaluable liaison with critics, dealers, curators and other powers.

Of the couple's relationship, which was as much neurotic and rancorous as it was rewarding, Jeffrey Potter, author of *To a Violent Grave: An Oral Biography of Jackson Pollock*, says, "Jackson owed a great deal to Lee,





The simply furnished, white-painted house remains largely as it was in Pollock's lifetime, when artists such as Barnett Newman, Tony Smith and Willem de Kooning gathered around the dining room table (above). A small guest room (left) was Pollock's original studio, then became Krasner's when he switched to the barn. At right, the artists' collection of natural forms. "Just walking on the beach in the winter time, with snow on the sand, was exciting," said Krasner of Pollock. "He identified very strongly with nature."



and she also needed what she was doing for him. Neither could relate very fully to others. He behaved as an emotional dependent. He needed someone to be an orphan around, and she let him." Similarly, another close friend, the dancer Ted Dragon, says, "Jackson was lost and Lee steered him around. But there was nothing wishy-washy about Lee. She knew what she was doing. There was a mutual dependence."

In the early 1940s, Pollock's career took off. Peggy Guggenheim invited him to show at Art of This Century, her dazzlingly avant-garde gallery, and she put him on a monthly stipend of $150 against sales and commissions. The Museum of Modern Art bought *The She-Wolf*, and Clement Greenberg, who would become the artist's greatest champion, took notice of him. As Robert Motherwell saw it then, Pollock "represented one of the younger generation's chances."

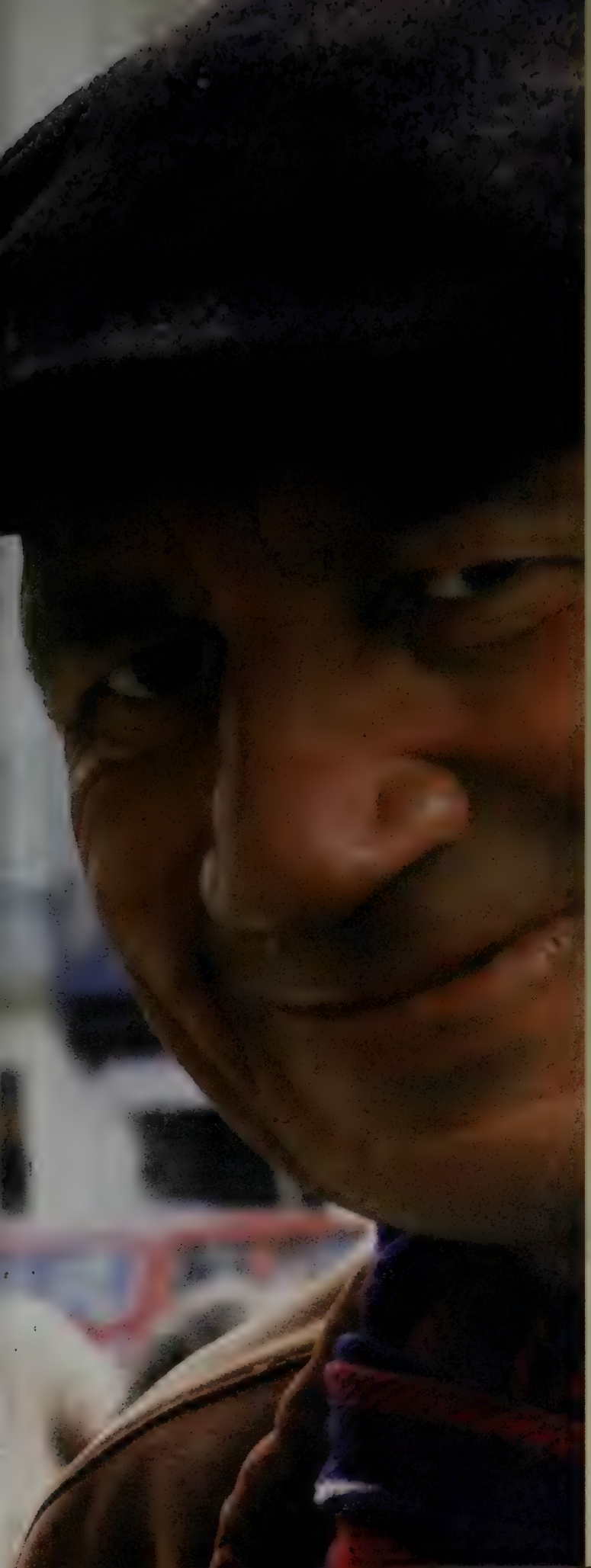
At the same time, New York's distractions—namely, its bars, its bibulous openings and parties—were getting to be too much for Jackson. "Lee could see that New York was killing him," says Stein. "She had to get him to a better environment." In the summer of 1945, the couple visited friends on Long Island's South Fork, then a thinly populated stretch of countryside dappled with farms and fishing villages and surrounded by miles of unused beaches. Lee wanted to rent a house, but Pollock, who couldn't see leaving the city, said no. After returning to their sweltering walkup, however, he announced that they were going to buy a house in the country and settle there for good.

Lee thought the idea was absurd because they were penniless, but Jackson was insistent. (Despite Pollock's stature, he had no financial success until the last year of his life.) In Springs, a village in East Hampton township, they saw a two-story, nineteenth-century farmhouse with a garage, a barn, a toolshed, and five acres of marshland on Accabonac Creek. The price was $5,000, and a $3,000 mortgage was available if they could come up with $2,000 in cash.

Typically, it was Lee, the savvy negotiator—Jackson was more known for his grunts and silences than his speeches—who approached Peggy Guggenheim for the loan. Lee laid siege to her with daily visits, but Guggenheim refused. Then Krasner went to a rival dealer who agreed to lend the money if Pollock would switch to his gallery. That brought Guggenheim to heel and an agreement was reached.

The house was in disrepair and it lacked heat and indoor plumbing—a coal stove downstairs and an outdoor privy served—but the conditions didn't deter them. "Lee's family had had a farm on Long Island," Ronald Stein says. "Primitive living was something she was used to. And Jackson was devoted to making it out there. At first, most of his energy was not spent on wild drinking bouts but on survival. When we used to go visit them, we came with lots of groceries.

continued on page 74



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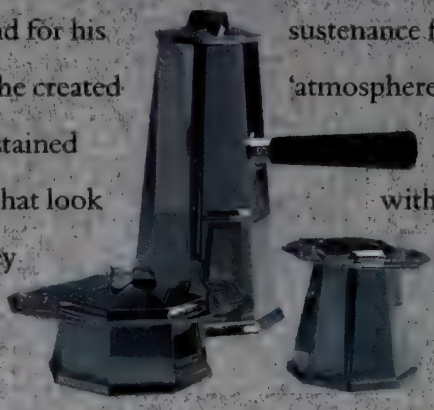
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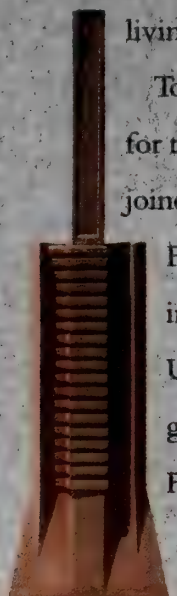
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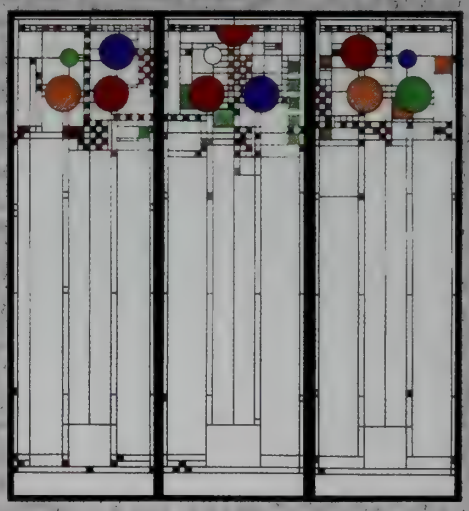


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Inside the Artists' Long Island Residence
continued from page 68



They had no car then, so they rode bicycles. They planted a vegetable garden, and one of their first acquisitions was a goat, because it would give milk.

"The first years were nothing like the end," Stein adds. "In the beginning Jackson would do what Lee said—you could tell Jackson what to do then—and Lee ruled with an iron hand. Jackson only talked when he'd had a few beers, and after he'd had a few beers you didn't understand what he was talking about. It was like sitting in a room with a bear—you got the idea when he was happy or angry. Lee would translate for him. She'd say, 'Jackson means this' or 'Jackson means that.' "

Because they were moving to a strait-laced small town, Pollock wanted to get married. The wedding took place on October 25, 1945, and in November they moved to Long Island. From the first, Pollock felt it was vital to be accepted by the locals. Explains Jeffrey Potter, "He was always an outsider in life. He told me that in Springs it was the first time he ever felt at home anywhere. It was a noncompetitive situation—there was no one he was afraid of there. The country people were generous and understanding with him. They weren't thrown by him."



Pollock's studio (top, in 1951) was an unheated barn whose vast spaces he cherished for the freedom of movement they permitted as he worked on a painting. "I can walk round it, work from the four sides and literally be *in* the painting," he said. After his death, Krasner (above, 1962) used it for her own work.

Meg Perlman, director of the Pollock-Krasner House and Study Center, believes that the couple's love of the rural environment mitigated some of the hardship. "Pollock loved being outdoors, and when he was inside there was an emphasis on looking out," she observes. "Every tree planted around the house flowers a different color. They moved the barn from directly behind the house to a little north of it, so they could have an unobstructed view of the creek. The interior light that radiates from the interstices of Pollock's paintings is similar to the light out here. When you look out the window of his studio into the interlacing of the tree branches, you see *Autumn Rhythm*."

The house consisted of three upstairs bedrooms and a warren of small rooms on the first floor. The downstairs walls were knocked down to form one main space. Partitioned unobtrusively, it was redefined as a tiny front parlor-library; an area for entertaining dominated by a round dining table; and a kitchen. There was not much furniture—a wicker chair, a late-Victorian settee, a carved wooden cabinet—and Krasner hated curtains. As she told Ted Dragon,

continued on page 78

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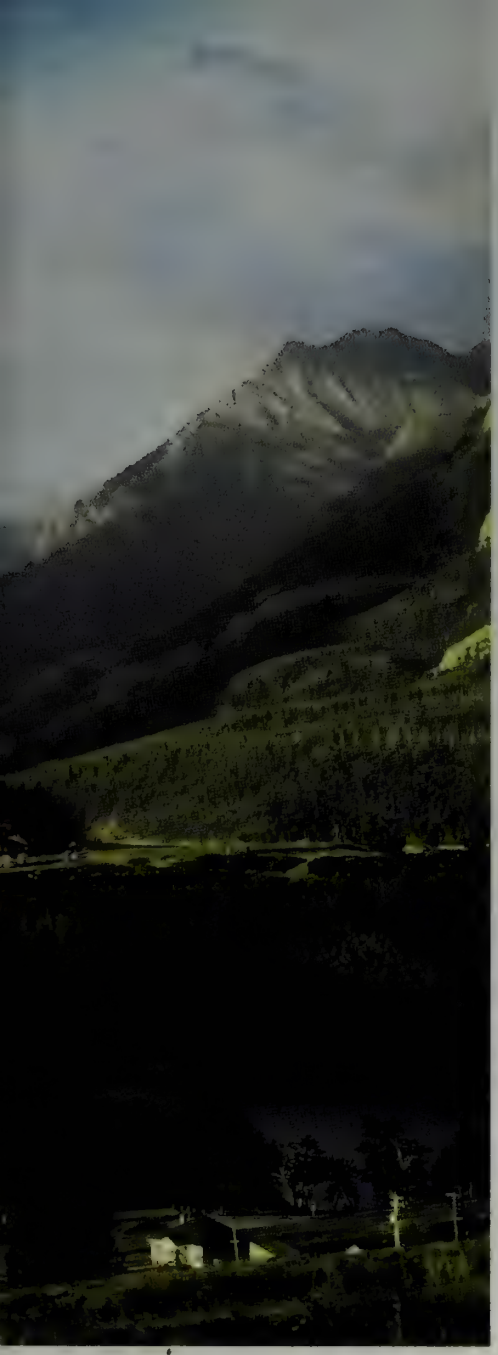
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THE POLLOCK-KRASNER HOUSE

Inside the Artists' Long Island Residence
continued from page 74

"Those are for people who have nothing better to do than wash them, hang them, and take them down again." The couple hung their own paintings on the walls , as well as offbeat objects or gifts from friends: a plaster cast of a Louis Sullivan architectural ornament from the sculptor Tony Smith, or a print of an enormous fish that the writer Patsy Southgate made from life.

Both Krasner and Pollock loved plants, natural forms, and weathered, oddly shaped objects they found on the beach. They collected seashells, driftwood and metal tools. These they massed together in big, simple displays. They would fill a window with a jungle of hanging plants, arrange shells and driftwood on the table as centerpieces, and pile bunches of gourds into wooden bowls.

At first, both painters used the extra bedrooms as separate studios, but Pollock was also busy converting the barn into work space. An anteroom held supplies and finished work; the studio itself was an empty, white-walled cavern with one high skylight. Such minimalism was unusual then, and Meg Perlman suspects that the model was Mondrian's studio, a bare white cell that made a great impression on New York artists.

Pollock transferred to the barn in early 1947. There, with room to unroll long bolts of cotton duck on the floor and refine the physical movement his technique required, it was easier to produce the poured paintings on which his reputation is based. Krasner kept one of the upstairs bedrooms that Pollock found too cramped, and painted small, densely impastoed abstractions worked out on a grid. Ronald Stein says, "It might have been unequal, but his genius had to come first. This was what she believed in. If he had been the lesser artist, she would have had the barn studio and he would have been in the bedroom."

Whether drinking or not, Jackson would sleep late and linger over a breakfast of coffee and cigarettes. Lee was an early riser who worked best in the morning. By the time he was awake, she was ready for lunch. Jackson usually worked in the afternoon, but as Stein says, "There was never a routine. If Jackson had been capable of a routine, he would have been a different man. But that energy could explode, and in two hours he'd get a lot of work done." The barn was heated by an inefficient kerosene stove, so he did much of his painting in the warmer months. Lee quoted Jackson as saying, "Painting is no problem; the problem is what to do when you're not painting."

With a doctor's help, Pollock



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Inside the Artists' Long Island Residence

stopped drinking in late 1948. Many of his most lyrical and labyrinthine works were painted during his period of sobriety, among them *Number 8, 1949*, *Autumn Rhythm*, *Lavender Mist* and *One: Number 31, 1950*. Those who met Pollock then saw a different person. The artist Alfonso Ossorio, whose friendship dated from 1949, says that "he was a very easy guy to know" and that the Pollocks enjoyed a pleasant existence. "It was a simple life—there were friends, there was work, there were always visitors. I never had any sense of them being isolated. There was a very busy telephone to New York. It had that nice air of a house in which something was going on."

"Jackson and Lee seemed quite united in those years," agrees Hans Namuth, who took the first pictures documenting Pollock's painting process, as well as other photographs and two films of the artist. Pollock was "peaceful, in harmony with himself, in control, often silent." He was also house-proud and domestic. Extra money went toward making improvements on the property—after the Museum of Modern Art bought a painting in 1949, the couple installed heat in the house and put in a bath.

In the fall of 1950, Pollock started to drink again. Friends avoided the man who was now an abusive or maudlin stranger. He was fighting with Lee, and he took to going into New York. At the Cedar Bar, the boozy hangout of the New York School, he was hailed as the conquering hero of Fifty-seventh Street. He met Ruth Kligman, an art student. Jackson brought her to Springs, and Lee decided to take a long-overdue trip to Europe. On August 11, 1956, Pollock, at the wheel of a big, heavy Oldsmobile, was speeding toward his house with Ruth and her friend Edith Metzger. He lost control of the car on a curve and crashed into some trees. Ruth survived, but he and Edith were killed instantly.

After Pollock's death the value of his paintings escalated, and Lee, who was left his entire estate, became a rich woman. She lived at Springs five or six months a year—and moved her own studio into the barn. Alfonso Ossorio observes, "She had the choice of doing anything she wished, but she chose to live modestly. She never enlarged the house; she never changed her style of living there."

When Krasner died in 1984, she left paintings and money to create a foundation for needy artists. She willed the house in Springs to any group willing to preserve it (it is now owned by the Stony Brook Foundation). Why? In Lee's own words, "Springs allowed Jackson to work." □

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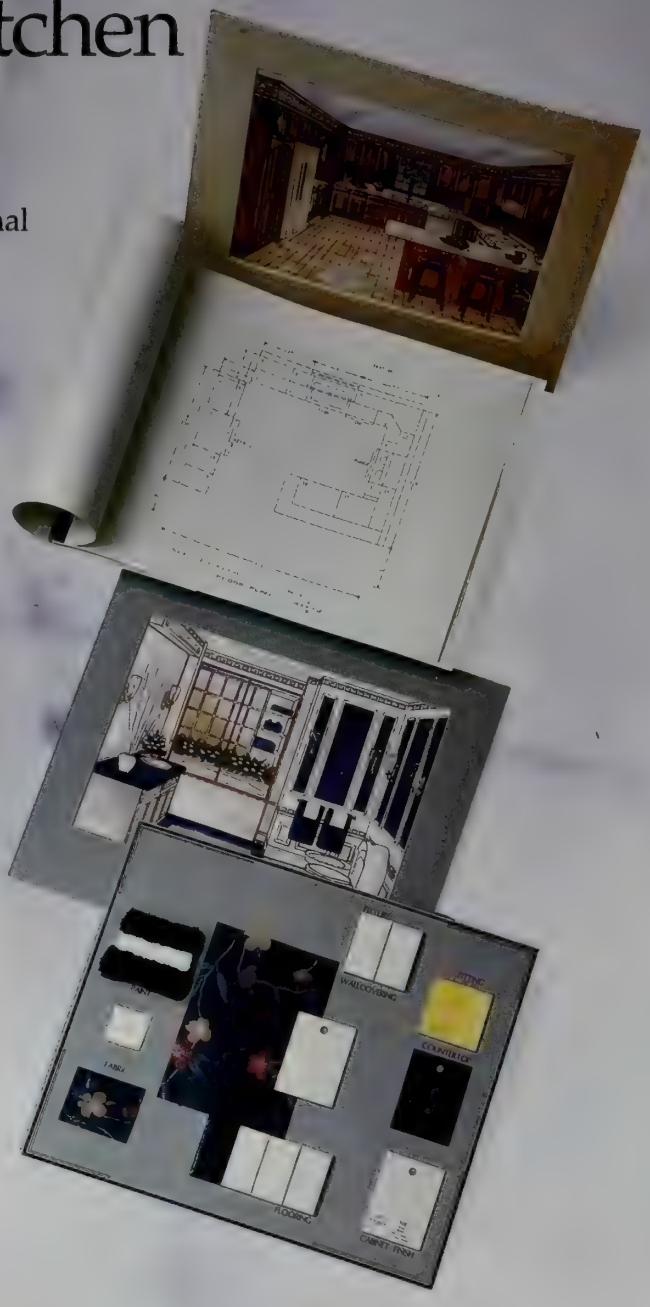

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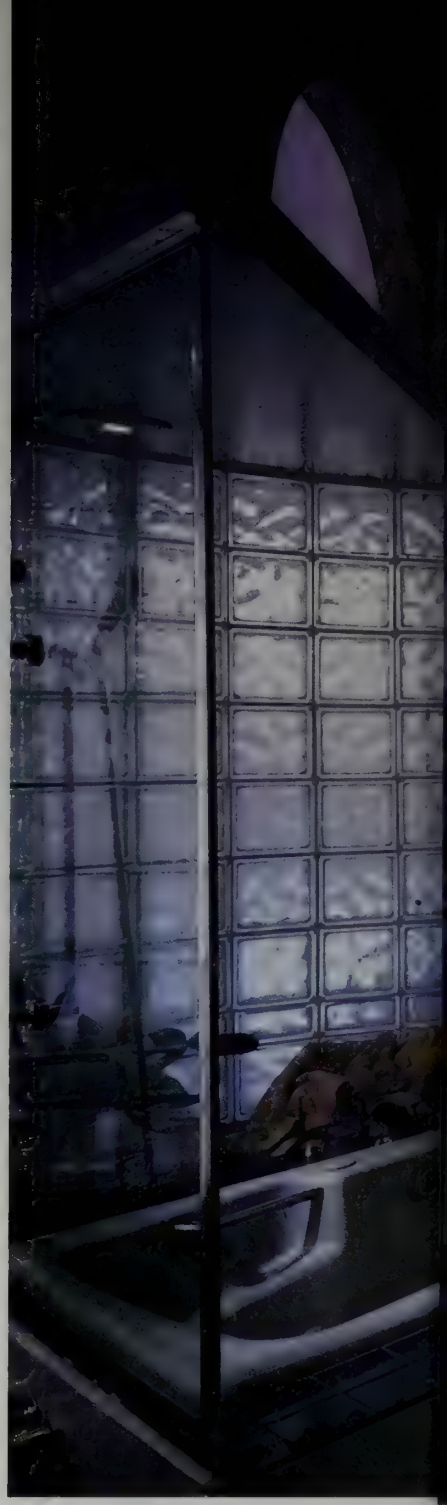
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Move-up buyers...

PERSONAL RETREAT FOR TODAY'S TRADITIONALISTS



The soft tranquility of a blue-spruce forest, the silvery shimmer of platinum and the icy serenity of glass block combine with the design motif of the plumbingware to give this master bathroom the meditative qualities of a spa.

Architect John D. Bloodgood designed the bathroom, shown here, for move-up buyers, families with traditional values and an interest in health. The light-filled room exemplifies a sense of solitude that replenishes the spirit, something that today's parents can use to keep themselves from succumbing to the stresses of normal daily activities in a dual-income family.

"Move-up families want everything, but they are limited by space and the cost of materials," said Bloodgood. "Our basic credo is not to forget 'the room' in bathroom. This bath is a room in all three dimensions." The diagonal floor plan creates the perception of stretching the room. A barrel-vaulted ceiling arches over the center of the room and provides the feeling of a limitless canopy of the sky. The semi-circular glass shower/tub bay expands the space. The design emanates from the motif established by the plumbingware. A slender arched window reverses the shape carved into the pedestals of the lavatories. The view is of a private walled garden accessible only from the master bedroom.

From the glass-block alcove, the whirlpool bathtub cants into the room and points to the garden window wall. The tub shares the alcove with the separate shower. The glass block continues beyond the alcove to form a private compartment for the toilet and bidet.

Interior Designer Judy Morse continued the sense of tranquility of the design. "Platinum, the whole range of greys, is the new neutral," Morse said. The blue-sky vault and lustrous blue spruce tiles balance the glass block. The color play of coral in tile and accessories adds a special spark of fun.

Light, color and form are the essentials of this master bathroom spa. Natural light suffuses the shower giving the bathing ritual a sense of rejuvenation. The glass wall between the shower and the whirlpool tub provides separation without confinement. A step keeps water within the shower. The tub platform provides space for towels and accessories.

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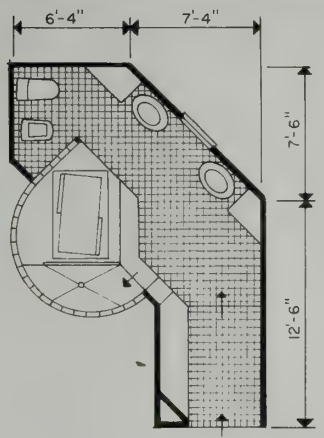


"We wanted to provide a feeling of luxury and space at a very achievable cost," said Architect John D. Bloodgood, Bloodgood Architects, Des Moines, Iowa.





"Soft coloration lets the people dominate," said Interior Designer Judy Morse, Aspen Flair Interiors Inc., Denver.



Spa-like master bathroom with an Eljer whirlpool bathtub has a sense of comfort and spaciousness from the blue-sky vaulted ceiling to the double-arched garden window. Long, angled plan emphasizes the sense of spaciousness.

Separation of bathing functions without a sense of confinement and abundant light appeal to move-up buyers

Even the most private functions are not denied natural light. The glass block wall continues and forms a compartment for the toilet and bidet.

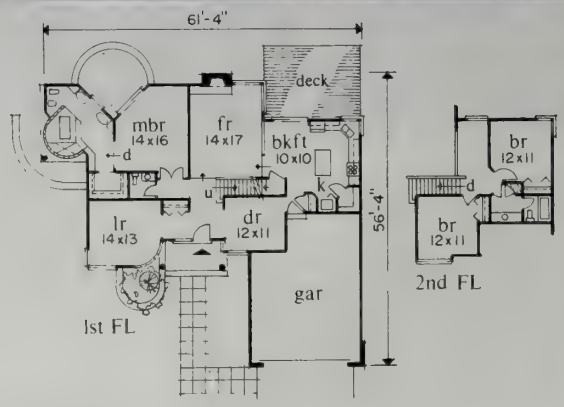
Interior Designer Morse has appeased all of the senses. Beautiful crystal sculptures, crystal vases with floral arrangements and several colors and patterns of towels and accessories accent the bathroom. Potpourri in clear containers adds both color and a soft pervasive scent.

The lustre of the blue spruce tile gives it a semi-transparent feeling, a feeling of depth, said Bloodgood. Soothing platinum color of tile and Eljer plumbingware and the subtle sparks of crystal, coral and brass and chrome accessories allow the owners to dominate their retreat.

And private retreat it is, one that will entice move-up buyers. The main-floor master suite has a private walled garden. Two other bedrooms and one bathroom are on the second floor. Glass block and a garden off of the living room, keep the 2090-square-foot home's design consistently light-filled and fresh. Yet over-all the home features simple framing so that it is affordable to build, said Bloodgood.

The 2090-square-foot, two-story home features the master suite on the first floor. Visible from the master bathroom, a private walled garden is accessible only from the master bedroom.





The Eljer plumbingware specified in the master bathroom includes a Canterbury Suite consisting of a whirlpool tub, pedestal lavatories, toilet and bidet, all in Platinum color. Faucets are Erielle in chrome and polished brass, shower is from Eljer's commercial line and features a 25-inch grab bar. Accessories in chrome and brass are Clarisse. Midstate provided all wall and floor tile. Pittsburgh/Corning provided the glass block.

Light from the glass block suffuses the shower/tub alcove. A private nook contains the bidet and toilet.







"These empty-nester buyers are very discerning; they reflect an independence of attitude and lifestyle," said Architect Arthur Danielian, Danielian Associates, Irvine, Calif.

"We created a soothing and restful space where one can spend time relaxing," said Interior Designer Beverly Trupp, Color Design Art, Pacific Palisades, Calif.



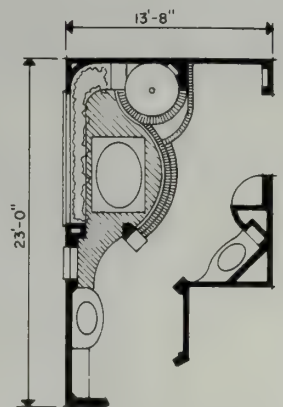
Empty-nester buyers...

TROPICAL PARADISE FOR THE NEW ROMANTICS

Sensuous curves and variable lighting set the stage for diligent days and enchanted evenings in this master bathroom designed for affluent empty nesters.

"As much as possible, everything has free-form organic curves. The curves are suggestive of those in the plumbingware," said Interior Designer Beverly Trupp.

Empty nesters and second move-up buyers are in their peak earning years. They are also finishing the task of raising children. It is important to meet their practical needs while at the same time indulging their sense of romance.



Undulating curves in the overall plan, the Eljer plumbingware and other details give a soothing effect to this empty-nester bathroom.

The tropics: Cerulean skies, azure seas, warm sands, iridescent seashells—gentle warmth, soft coolness and movement. "Like the wind blowing through the trees. We wanted to go through circular, serpentine and waving patterns to make this master bathroom a very refreshing space," said Architect Arthur Danielian.

Two corbeled arches divide the wet areas from the dry areas. The dry area is a transitional space from the master bedroom. It features a bench, lavatory and vanity table. Trupp floats the Verde-colored lavatories on a marble-like laminate that suggests a mountain pool.

Similarly the Verde whirlpool bathtub lies suspended in a driftwood-colored platform over a lighted glass block strip. The shower, made up of opalescent-tile on serpentine walls, forms the back of the bathroom. Bidet and toilet share a nook next to the shower and a heated towel bar.

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Night and day—variable lighting creates the mood

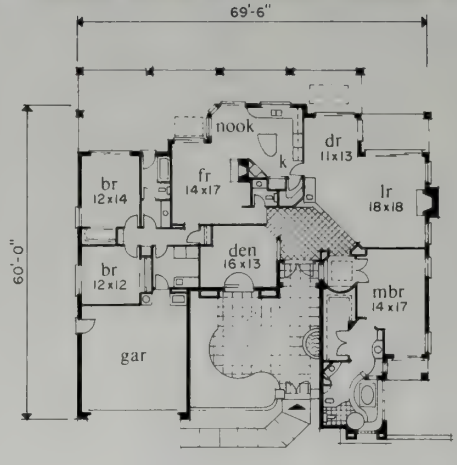
Though this master bathroom is lush, sensual and romantic, it is also practical. Separate lavatories provide room for grooming in either the wet or dry areas. The toilet and bidet are in a niche. The whirlpool and the shower are the room's focal points and share an underlit island-like platform.

Variation in the lighting design dramatically changes the room from day to nighttime moods. The design team worked with *Professional Builder*, the design staff of Better Homes and Gardens magazine, and consultants at the General Electric Nela Park Lighting Research Center to place special emphasis on day and night lighting. Natural daylight enters through a greenhouse window. Side lighting on the mirrors over the lavatories provides grooming light. Tivoli lights under storage shelves add a festive touch. It is the parallel bands of fluorescent light concealed behind ceiling moldings, however, that create the essential romantic nighttime mood. Warm white bulbs provide daylight. Blue fluorescents cast a twilight glow.

Accessories, from lush plants and the lobster claw flower arrangement to the palm trees on the towels, maintain the tropical island feel.

The 2854-square-foot house that includes this master bathroom is both practical and glamorous. Entry to the home is through a private, gated garden with a reflecting pool. The home has three bedrooms, a den/bedroom and two and one half bathrooms. Quiet formal rooms are near the master suite. Secondary bedrooms and bathrooms flow off the informal family room/kitchen.





Night or day this bathroom captures moods with its variable lighting. Verde plumbing fixtures by Eljer and opalescent tile capture the sense of still pools and iridescent seashells.

The 2854-square-foot home consistently repeats the circular theme shown in the master bathroom in details throughout from the reflecting pond to the kitchen counters.

Eljer plumbingware specified in the master bathroom includes a Renaissance whirlpool bathtub; Calypse lavatories; Windsor one-piece toilet; Valencia bidet, all in Verde color. Polished brass faucets are Eljer's Dimension and accessories are Celestine. American Olean provided all ceramic tile.





Suite Dreams.





VERSAILLES COLLECTION ™
FEATURED IN ONYX
Renaissance Whirlpool with Gold Trim.
Patrician One-Piece Toilet. Romanique
Lavatory with Integral Spout and
Polished Gold Handles. Valencia Bidet
with Gold Grandella Fitting.

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CANTERBURY SUITE ™
FEATURED IN DUSTY ROSE
Canterbury Whirlpool with Chrome Trim. Canterbury Two-Piece Toilet. Canterbury Pedestal Lavatory with Chrome Alvera Faucet. Canterbury Bidet with Chrome Alvera Fitting.



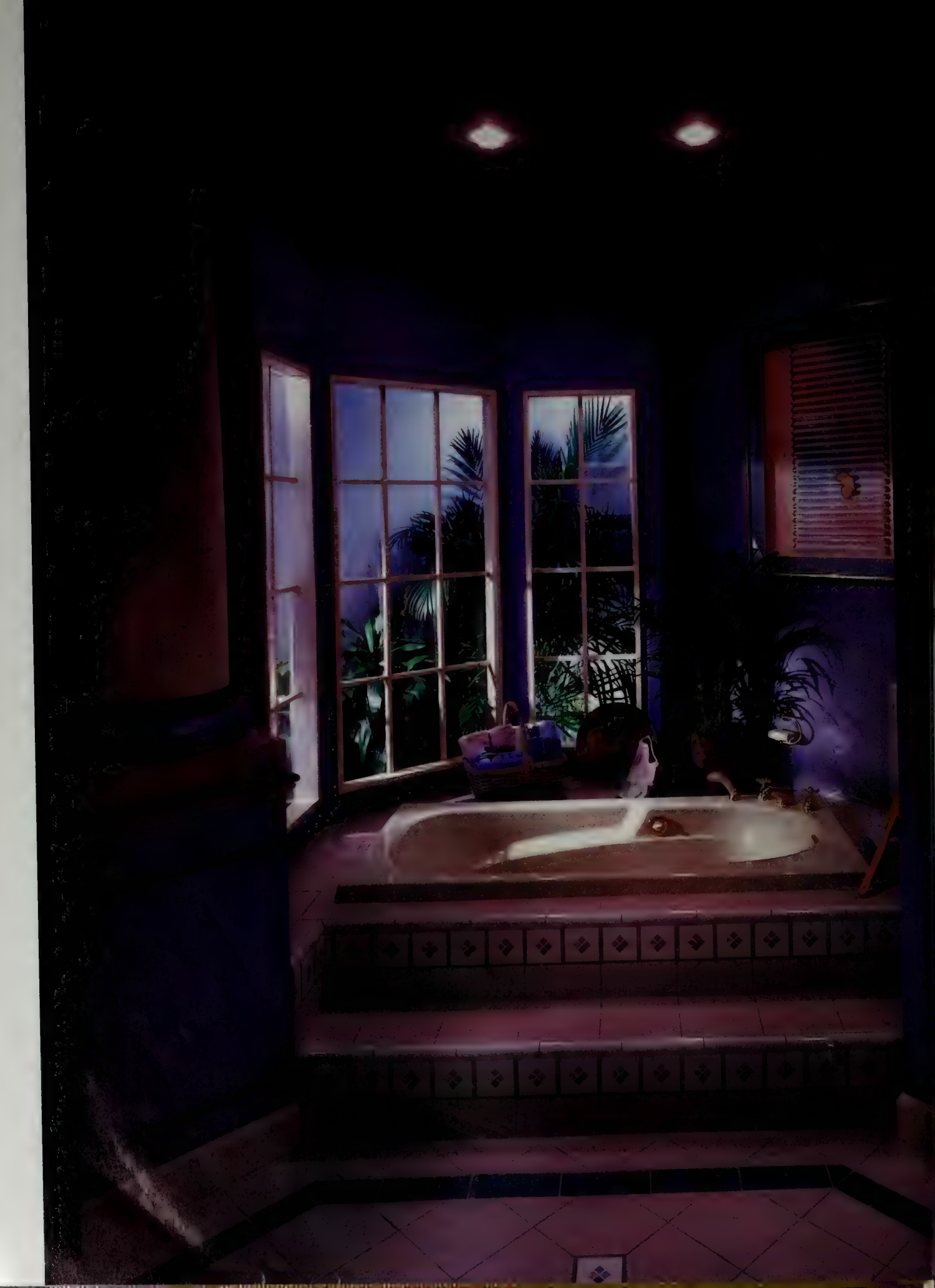
TEAK SUITE ™
Tanimbar Whirlpool. Baccaro Lavatory with Gold Dimension Faucet. Jakarta Lavatory with Gold Grandella Faucet. Sumatra Lavatory with Golden Brass Cherbourg Faucet.



PERSONAL CHOICES ™
FEATURED IN VERDE.
Jasmine Lavatory with Cherine Pattern and Polished Brass Erielle Faucet. Patrician One-Piece Toilet with Cherine Pattern. Valencia Bidet with Cherine Pattern and Polished Brass Erielle Fitting.

ELJER

A HOUSEHOLD INTERNATIONAL COMPANY



First-time buyers...

A SECLUDED GARDEN FOR YOUNG DREAMERS

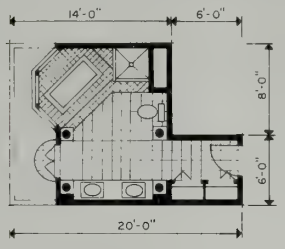
Even first-time buyers want a private garden. They dream of luxury and space. They want privacy and sparkle. The trick is to provide the perception that they can get all that they want in a home that they can afford.

"From the whirlpool bathtub to the separate shower and indoor-outdoor relationship, we concentrated on elements that really turn on the first-time buyer," said Architect Mark Kaufman. Yet the elements are all packaged in a moderate 10- by 14-foot space—a space that is easily worked into a modestly-sized first-time buyer house. To give this master bathroom a luxury feel, Kaufman uses a formal axis with cathedral ceiling that moves from the entry past the lavatories and out the French garden door. To provide a sense of spaciousness, he uses a lot of glass with views into the private garden. Kaufman separates functional areas in the bathroom by grooming task but does not specify compartments which would have made the room seem smaller.

Set in the bay window, the whirlpool bathtub has the feeling of an outdoor pool. A separate shower tucks into one corner for early morning bathing. Two lavatories give even first-time buyers separate grooming areas. The toilet, tucked behind a column, is remarkably private for such an open bathroom.

Interior Merchandiser Kathy Andrews embellishes the bathroom with exciting, party colors: periwinkle blue, party pink, clear aqua and for balance a beige that matches the Natural-colored Eljer plumbingware. Color balances the architectural elements so that there is a sense of luxury without intimidation. Materials used are readily available and, therefore, well within the budget for a home targeted to first-time buyers. A standard-sized bay window behind the whirlpool bathtub allows the tub to angle into the private garden space. The bay's bumpout physically expands the room and directs the eye to the garden beyond. A French garden door gives

Continued on next page



Readily available bay window not only expands view to the garden but also allows Architect Kaufman to angle the whirlpool bathtub. Plan's formal axis directs eye to and through the garden door.





"We have been meeting continuing demand for these types of bathrooms in the lower price ranges," said Architect Mark Kaufman, Kaufman Meeks Inc., Houston.

"Cool, clear colors add the emotional excitement to woo the first-time buyer," said Interior Designer Kathy Andrews, Kathy Andrews Interiors, Houston.

Party colors create a fiesta for young buyers

direct access to the outside. A transom above the door emphasizes the cathedral ceiling and pours light into the lavatory grooming area. To reduce costs without reducing the bath's appeal, standard windows could be substituted for the transom and French door. Also, the cathedral ceiling could be lowered without losing the dramatic effect.

A strip of incandescent lights over the lavatories provides for good color balance.

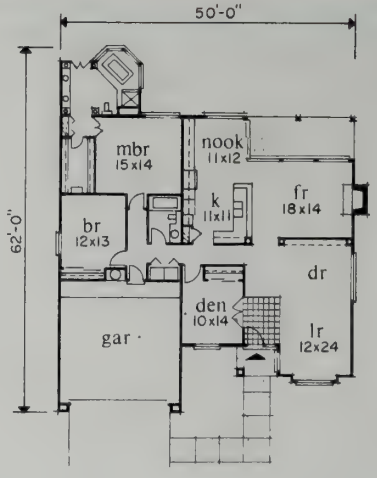
Judicious use of up-graded hand-painted tiles makes the room sparkle. Andrews uses the colors in the patterned tiles throughout the room. A band of aqua tile sketches the room's perimeter. Standard 8 by 8-inch tile in a color called party pink cover the floor, tub deck and counter.

Periwinkle-blue papered walls set off the Natural-colored plumbingware and the columns. Columns have bands of party pink, aqua and periwinkle. Towels, art and other accessories all maintain the color theme, set by the plumbingware.

The sense of architectural excitement manifested in the master bathroom carries into the rest of the 1780-square-foot, single-family home. The foyer sets up a formal axis that ends at the covered patio. Formal rooms are open to one another. There are two bedrooms and two full bathrooms. The study off of the foyer could serve as third bedroom.



Bathroom packs a lot of form and function into a limited amount of space. Colors make it sing. The 1780-square-foot plan has similar impact.



Eljer plumbingware specified in the master bathroom includes a Haven whirlpool bathtub, a Middleton shower stall with glass door, Raleigh lavatories and a New Emblem toilet, all in Natural color. The Orleans faucets are polished brass. Wall accessories are Camille. Walker Zanger provided all party pink tile. American Woodmark provided cabinetry.



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Brass Lavatory Faucet
with Chrome Trim



ERIELLE—Round
Widespread Chrome
Lavatory Faucet with
Polished Brass Trim

GALLERY
Widespread Gold-
Plated Lavatory Faucet
with Clear Innova
Acrylic Handles

GALLERY
Widespread Chrome
Lavatory Faucet with
Clear Crescendo Acrylic Handles

ORLEANS
Widespread Polished
Brass Lavatory Faucet
with Cross-Handles



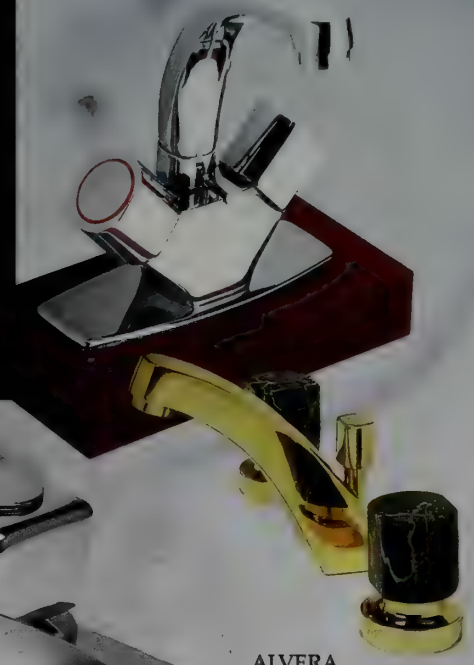
GRANDELLA
Widespread Platinum
Lavatory Faucet with
Chrome Stripes

CAPTURE THE ELEGANCE



CHERBOURG
Gooseneck, Two-Valve
Polished Brass Bar/
Kitchen Faucet with
Cross Handles

ALVERA
Centerset Chrome
Lavatory Faucet



CHERBOURG
Centerset Glass White
Lavatory Faucet with
Cross Handles

DIMENSION
Widespread Chrome
Lavatory Faucet



ALVERA
Widespread Polished
Brass Lavatory Faucet
with Black Marble
Handles



WASHERLESS
Two-Handle
Widespread Chrome
Lavatory Faucet with
Clear Acrylic Handles

WASHERLESS
Single Control
Centerset Antique
Brass Lavatory Faucet
with Smoked Acrylic
Handles



VICTORIAN
Widespread Polished
Brass Lavatory Faucet
with Wood Handles

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Luxury buyers...

OLD-WORLD GRANDEUR FOR AFFLUENT ACHIEVERS

For consumers who can buy whatever they want, they want what they buy to look like forever. Affluent buyers look for historical antecedents.

An imperial grandeur and classical lines are immediately evident in this luxurious Mediterranean-style master bathroom. The whirlpool bathtub on an Avonite platform backed by a corner fireplace is literally the hearth of this room. "The diagonal placement of the bathtub," said Architect Richard Martin, "breaks the rigidity of the room's L-shaped geometry." Four Tuscan columns and the vault define a square in the center of the room. The rest of the bath's functional areas rotate from that grid.

"At night, with the fireplace flickering, this bathroom will seem like a grotto," Martin said.

By day, light filters through windows covered with wide-vaned plantation shutters. Symmetrically, on either side of the hearth platform, are Avonite floating vanities set with Ruby-colored lavatories.

Interior Merchandiser Betsy Godfrey used touches of black and a deep verdant green as well as a rich ruby to complement and contrast with Eljer's Ruby plumbingware and accessories.

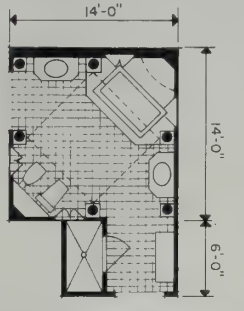
Custom Mexican tiles carved out of coral reefs interspersed with small squares of Cranberry Avonite make up the floor. A rich oriental rug serves as a bathmat. Cove lighting draws the eye to the soaring height of the classical groin vault hung with a wrought iron chandelier.

"Detailing in this bathroom is really wonderful with all of the moldings, hidden lights, cove lighting and columns," said Interior Merchandiser Betsy Godfrey.

Affluent achievers are very discriminating about detailing. In this their master bathroom, careful detailing starts with the plumbingware. All Eljer fixtures as well as the tile feature a golden band in a pattern called Cornelia. Even the shower door has the pattern etched into its glass. The faucets, towel bars and other accessories are also ruby and gold.

The toilet and bidet are on the opposite side of the axis established by the hearth/

Continued on next page



The Eljer whirlpool bathtub backed by the hearth is the focal point of this luxury bathroom. Note the turned axis and the vaulted area within the L-shaped plan.





"At night, with the fireplace flickering, this bathroom will seem like a grotto," said Architect Richard Martin, The Martin Organization, Philadelphia.

"The detailing in this bathroom is really wonderful with all of the moldings, columns and hidden lights," said Interior Designer Betsy Godfrey, Godfrey and Associates of Orlando Inc., Orlando, Fla.

Old World bathing pavilion delights the senses

whirlpool bathtub platform. The turned axis and the columns on either side of the toilet and bidet screen them from casual view.

Lights, hidden in slots in the ceiling above the floating vanities, as well as the chandelier and wall sconces give the room an enticing ethereal glow.

The shower is adjacent to an exterior door. Outside the door is a courtyard enclosing the swimming pool. An Old World tapestry-covered bench is opposite the shower.

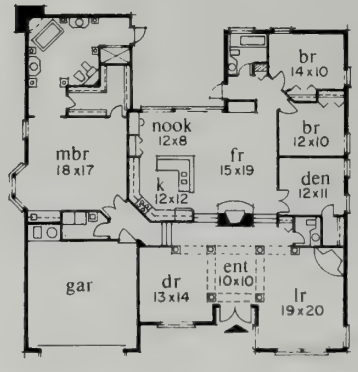
Columns and classical proportion are essential elements throughout this 2308-square-foot jewel of a luxury home. The columns and the family room fireplace define the space within the public rooms of the open plan. There are three bedrooms, a den and two and one-half bathrooms. The master bathroom and the guest wing have direct access to the swimming pool.



Eljer plumbingware specified in the master bathroom includes Continental whirlpool bathtub; Reminisce lavatories; Valencia bidet; Patrician toilet, all in Ruby color. All plumbing fixtures including the Eljer ruby tile and etched-glass shower door feature the Cornelia pattern from Eljer's Personal Choice design series. Faucets are Grandela and accessories are Astoria, both in Ruby. Lavatory and bathtub surrounds are Avonite.



Plumbingware, tile and shower door share a rich decorative pattern. Accessories match the Ruby toilet and bidet. Lavatory is a jewel set in the vanity. Shower also has separate hand-held spray.



This 2308-square-foot luxury home wraps around a private court and swimming pool. Master bathroom has direct access to the court.



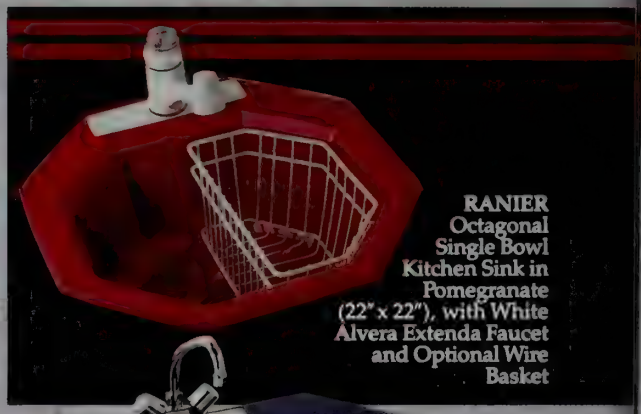
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MONACO
Spacious Single Bowl Kitchen Sink in Royale Blue (33" x 22"), with Chrome Alvera Faucet, Optional Wire Basket and Cutting Board



CHELSEA
European Style Drain Board in Almond (20" x 20"), with Brown Alvera Extenda Faucet

COURTNEY
European Style Kitchen Sink in Almond (20" x 20"), with Brown Alvera Extenda Faucet

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PETER QUENNELL

The Beautiful Parade—A Ramble Through Chelsea

UNTIL THE SECOND half of the last century, the ring of suburbs that encircle London—and which long ago merged into the urban sprawl—was composed of largely separate townships, some of them still almost villages, cut off from the city itself by orchards, farms and market gardens.

Foreign visitors, whom the great metropolis sometimes depressed or alarmed, frequently delighted in its outskirts. Among them was Marie-Henri Beyle, the famous novelist better known as Stendhal, who in 1821 quickly grew tired of watching from his hotel window "about twenty good Englishmen walking gravely and many of them looking unhappy" on their regular stroll around the square beyond. But he never tired of rambling along the Thames to "little Chelsea." He found its many small houses surrounded by rose trees "truly elegiac."

In the next decade, another distinguished writer, the historian Thomas Carlyle, also reached Chelsea and moved with his wife, Jane, into No. 5 Great Cheyne Row, today No. 24. Their house is now a Carlyle museum preserved by the National Trust. Besides its association with Jane and Thomas Carlyle and the many dramas and catastrophes of what he called their "sore life-pilgrimage," Cheyne Row has a very different architectural interest: It is a splendid example of early speculative building.

The ten houses that compose the best part of the present row were run up in the year 1708 by an enterprising local builder who had purchased the bowling green of a demolished mansion. But unlike most entrepreneurs today, he possessed extremely good taste. Each house has a dignified red-brick façade, a handsomely designed and admirably carpentered staircase, and well-proportioned and nicely paneled rooms—though in her parlor and elsewhere, Jane substituted flowered wallpaper for paneling because she feared that the woodwork might conceal bugs. Behind every house extends a pleasant little walled garden, and it was there, accompanied by Jane's beloved mongrel Nero, that Thomas Carlyle on



An 1841 lithograph by William Parrott depicts the bustling waterfront of Chelsea, the London residential district long associated with writers, painters and poets, including Sir Thomas More, J. M. W. Turner and T. S. Eliot.

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continued on page 88

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TOYOTA CRESSIDA	2.8-liter EFI Inline-6	No	No	Yes	No	Yes	Yes	No	$20,650
ACURA LEGEND	2.7-liter EFI V-6	No	No	Yes	No	No	No	No	$22,305

*MFRS SUGG RETAIL PRICE AND FEATURE COMPARISON OF BASE MODELS WITH AUTO TRANS ACTUAL PRICE SET BY DLRS TAX, LICENSE, FREIGHT, DLR OPTIONS AND CHARGES EXTRA

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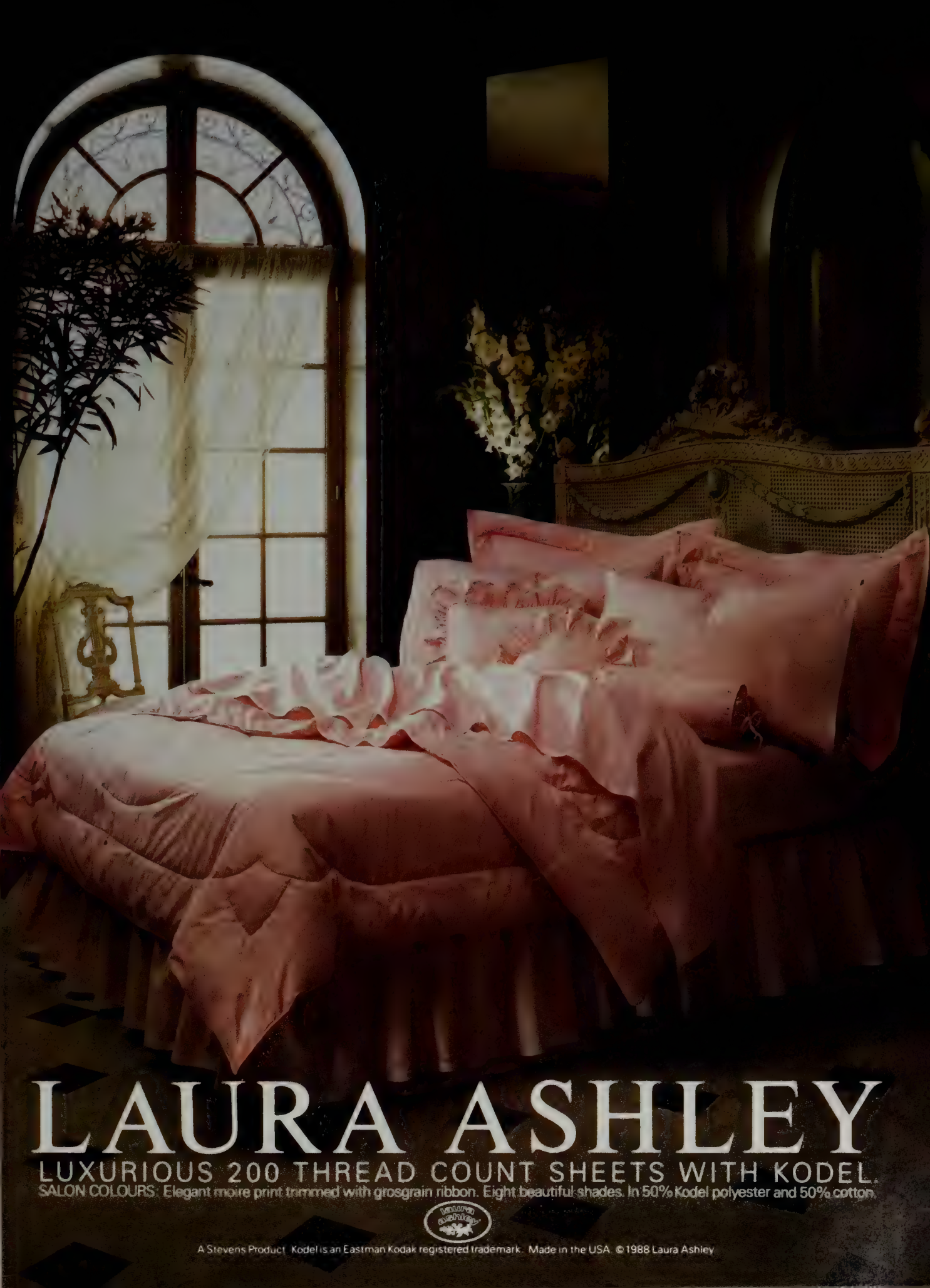
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The Beautiful Parade—A Ramble Through Chelsea
continued from page 82

summer days would sit and smoke his clay pipe.

In 1834, when the Carlyles first arrived, the river Thames had no embankment; and at the end of Cheyne Row, to the left and right, stretched the spacious riverine thoroughfare that Carlyle, writing home to his old Scottish mother, described as "a beautiful Parade. . .with huge shady trees; boats lying moored and a smell of shipping and tar. . .the broad River, with white-trousered, white-shirted Cockneys darting by like arrows in their long canoes of boats." Chelsea as a whole, he added, was a "singular heterogeneous kind of spot, very dirty and confused in some places, quite beautiful in others, abounding with antiquities and traces of great men."

Those traces are now considerably more numerous than they were in Carlyle's day. Few London neighborhoods are so densely peopled with ghosts of the creative and imaginative past, and Carlyle's own statue overlooks the narrow strip of public garden that has long superseded his "beautiful Parade."

The work of Sir Joseph Edgar Boehm—Sculptor-in-Ordinary-to-the-Queen, who ran a large sculpture workshop—the statue of Carlyle is an accomplished piece of portraiture. Wearing a voluminous dressing gown, from which emerge his heavy square-toed shoes, the historian sits at a significantly oblique angle to the pedestal that holds his chair, and gazes straight ahead across the river. His expression is stern; the sculptor refused to beautify his subject, but reminds us that the great man was, above all else, an angry prophet, seldom entirely at peace with his immediate surroundings and a ferocious critic of his age.

At the public garden, Cheyne Row intersects Cheyne Walk, which follows the course of the nineteenth-century embankment; and on the right stands a large block of late-Victorian flats where Henry James and T. S. Eliot once occupied apartments on the third and fourth floors, one situated exactly above the other.

From No. 21—"the Haunt of the Sage and the Sea-gull," a friend entitled it—James enjoyed a magnificent prospect of the Thames; but Eliot, a naturally ascetic spirit, resigned this cheerful view to John Hayward, the crippled man of letters with whom for many years he shared his life, and chose for himself a gloomy chamber at the rear of the building, whence an unornamented brick wall was the most that he could see.

Such asceticism would have appealed to Sir Thomas More, said throughout his career to have secretly worn a hair shirt. His statue, a more modern and less imaginative work than Carlyle's, is also seated in the garden, close to Chelsea Old Church, his customary place of worship. An inscription carved around the plinth proclaims him "Statesman, Scholar, Saint," though his claims to saint-hood have often struck me as perhaps a little suspect—since although in *Utopia* he suggests that "it should be lawful for every man to favour and follow what religion he would," as Henry VIII's chancellor he resolutely persecuted heretics, and sometimes imprisoned them in his private house in Chelsea while they awaited further punishment.

Oddly enough, that house—where Hans Holbein painted his celebrated portrait of the More family—was bought and pulled down during the



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TANJA MOSLEY

LEFT: Among Chelsea's illustrious inhabitants was Thomas Carlyle, who lived on Cheyne Row from 1834 until his death in 1881. His house is now a National Trust museum.

ABOVE: The Chelsea Physic Garden, which was founded by the Apothecaries' Society in 1673, is a repository for thousands of rare plants. The statue is of Sir Hans Sloane.

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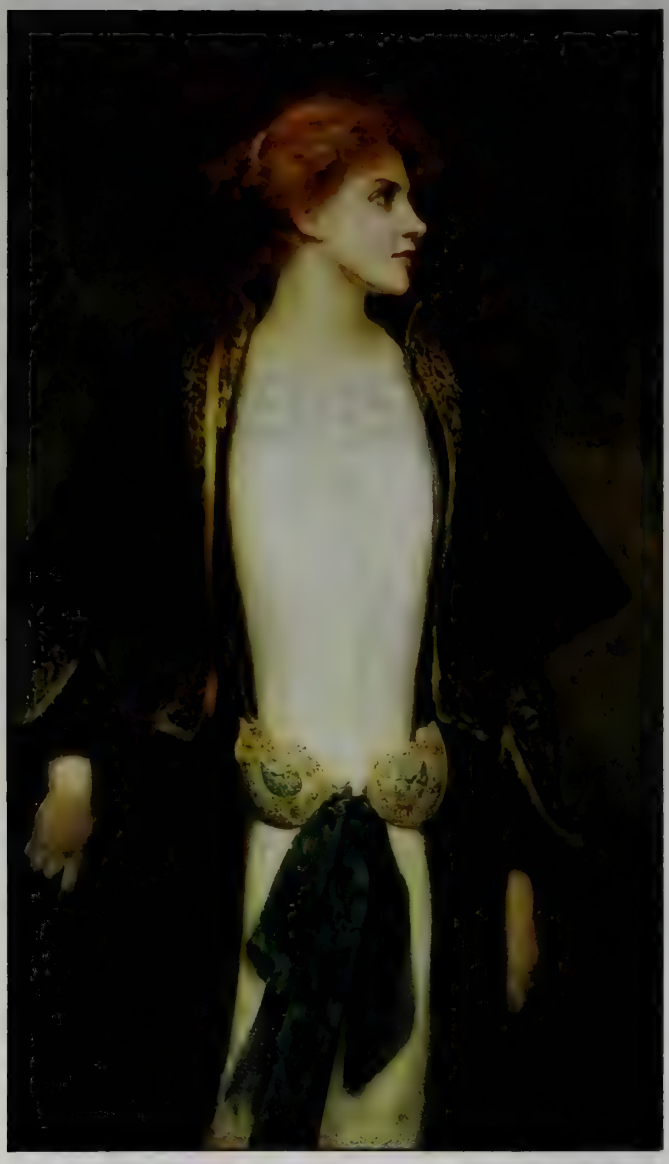


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The Beautiful Parade—A Ramble Through Chelsea
continued from page 88

eighteenth century by an equally distinguished character who has come to be associated with Chelsea—Sir Hans Sloane, physician, botanist, zoologist, mineralogist and bibliophile, whose personal collection of rare and beautiful objects has formed the foundation stone of the present British Museum.

Sloane spent his old age in Chelsea and was buried in the shade of the Old Church beneath a tall, fantastic monument: a huge urn encircled by snakes and surmounted by a lofty pillared canopy. His epitaph has a fine Augustan ring. He died, it tells us, "in the year of our Lord 1753, the 92nd of his age, without the least pain of body and with a conscious serenity of mind," thus concluding a "virtuous and beneficent life."

Of all his good deeds, probably the most enduring was the generous and farsighted support he gave the Chelsea Physic Garden, which the Society of Apothecaries had founded long ago, in 1673, and which happily still flourishes. A verdant oasis—covering slightly less than four acres between Royal Hospital Road and the Embankment, two and a half miles from Piccadilly Circus and only a stone's throw from the eastern end of Cheyne Walk—it is now the second oldest garden of its kind in Great Britain.

Sloane's imposing statue, topped by a long curling wig and clad in heavy academic robes, was recently restored to the center of the garden, and he has always been Chelsea's chief representative of the scientific spirit. Memories of writers and painters, on the other hand, abound; they are associated with half a dozen streets and alleys. The section of Cheyne Walk that lies closest to the garden—and which preserves a lengthy array of excellent eighteenth-century buildings—contains the houses of George Eliot and Dante Gabriel Rossetti. The latter was where the painter-poet played host to Meredith, Ruskin and wild young Algernon Swinburne, and kept a host of curious animals, among them the "obtuse and furry wombat" that his sister, Christina Rossetti, used to watch prowling around the lawn.

Painters, as a rule, settled farther west, to be closer to the Thames. One of the greatest of all nineteenth-century English artists, J. M. W. Turner, a small man with a "lobster-red face" and "twinkling, staring grey eyes," moved during the 1840s into a ramshackle, low-roofed little house near the unfashionable end of Cheyne Walk—from which, he said, the river he saw beneath his windows every day became his inspiration and his school. He was followed by James McNeill Whistler, a dashing, dandified youth; Walter Greaves, Whistler's ill-treated disciple and devoted imitator; Walter Sickert, "a hell of a swank," according to a contemporary critic, "but a very, very good artist"; and, somewhat later, Philip Wilson Steer, a gifted pupil of the French Impressionists, who resembled "a huge farmer," despite the almost feminine delicacy that distinguishes his style.

Such a concentration of intelligence and energy has left behind it an echo that, I like to think, still runs through Chelsea. The riverside village that Carlyle knew remains a "singular heterogeneous kind of spot," which, apart from the "traces of great men," owes much of its charm to the oddity and complexity of its architectural details—and to a labyrinth of unexpected alleys, studios approached by narrow paths, and big gardens hidden behind old houses, where Chelsea's less inquisitive citizens may seldom set foot.

In one of these gardens an ancient, decrepit mulberry tree stretches out its crooked branches—a descendant of the trees that King James I, who contemplated founding a silk industry beside the Thames, originally brought to England. Unfortunately, the king and his horticultural successors—no doubt Hans Sloane was one of them—somehow chose the wrong species and planted the black mulberry, the *Morus nigra*, rather than the white *Morus alba*, with the result that although Chelsea's mulberries bear a delicious harvest, they have never produced a single skein of silk. On the leaves of the *Morus nigra* no imported silkworm has yet agreed to make a meal.□



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Walter Greaves's 1868 oil *Greaves Boat Yard* depicts the Chelsea Embankment and its pleasure boats available for excursions on the Thames. Greaves was a pupil of James McNeill Whistler.



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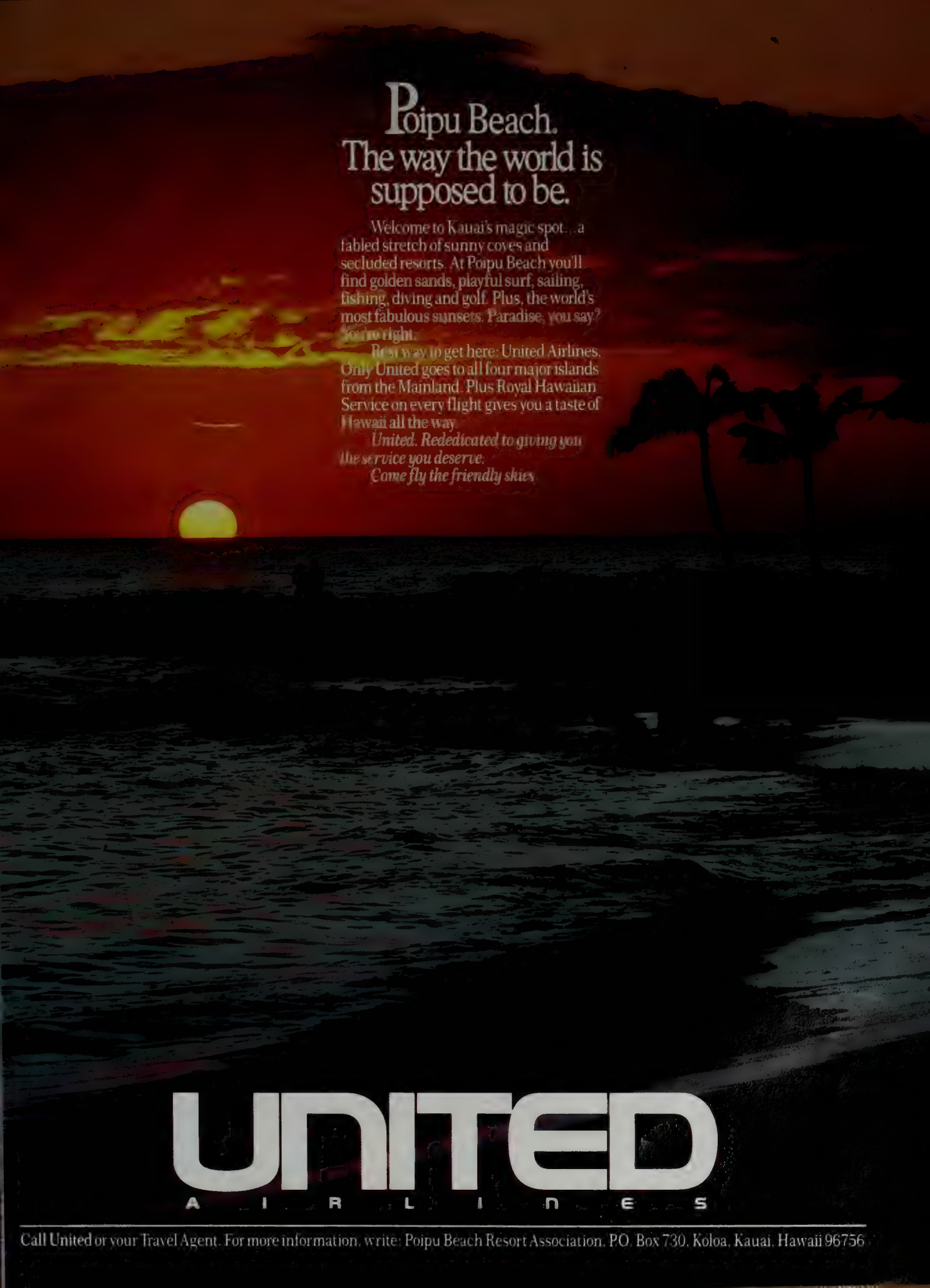
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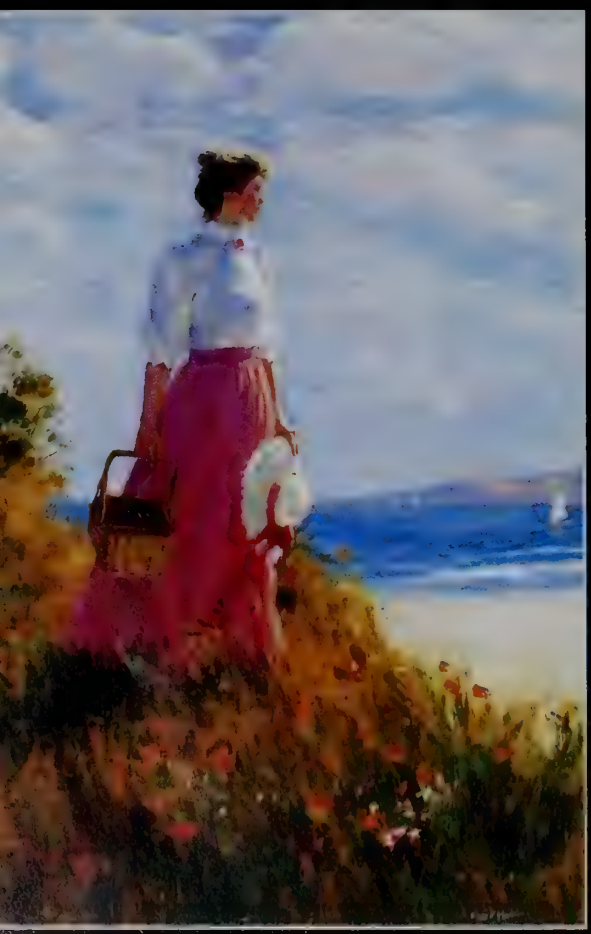
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Dillingham & Company—English Aplomb in San Francisco

By Joan Chatfield-Taylor



PHOTOGRAPHY: JOHN VAUGHAN

LEFT: The variety of European antiques at Dillingham & Company in San Francisco, which specializes in English furniture, includes a circa 1730 Anglo-Dutch walnut cabinet, Regency gilt mirror, circa 1750 library table and French terra-cotta portrait bust.

"GAYLORD DILLINGHAM knows more about English furniture than anyone else in town," says one of his friendly competitors on San Francisco's Jackson Square. Dillingham, who has the scholarly appearance and intellectual bent of the teacher he once was, not only knows but is willing to speak out—eloquently and candidly—about the whole business of buying and selling antiques.

A member of one of the leading families of Hawaii, Dillingham began combing through junk shops as a child growing up in Honolulu. When his family took him back East to visit boarding schools, he spent more time dashing into shops than sitting in school interviews. As a student at Harvard, he claims to have bored his dates by dragging them from one antiques store to another. After graduation, he began teaching social studies and psychology at a private school in Chicago, where he furnished his apartment with antiques and became friends with a dealer sixty years his senior, the late Joseph Dimery. He moved to California to study at Stanford, quickly lost interest and decided to turn his hobby into his life's work.

When he opened his first shop in San Francisco, Dillingham recalls, "I hadn't the faintest idea of what I was doing. At the time, though, you could still find pleasant things for not too much money."

The situation was changing, however. Prices were on the rise, fewer goods were available, and the competition for fine items was becoming fierce. Moreover, Dillingham himself had ambitions beyond providing cozy bits of country furniture to interior designers and Pacific Heights matrons. "I wanted to be the greatest



ABOVE: An early-19th-century Spode cup and saucer rest on a Regency sewing table with painted chinoiserie scene and japanned sides.

continued on page 106



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Dillingham & Company—English Aplomb in San Francisco
continued from page 100

dealer in America," he says, "and just having flair wasn't enough."

Asked to define a great dealer, Dillingham lists several qualifications, including scholarship, experience, money, and a clientele willing and able to buy fine things. He concludes the list with a qualification he says he, and most others, will never have—a photographic memory that enables someone to see a strange little painting in a shop in Wales, recognize the brushstrokes and remember reading twenty years before about a certain lost picture.

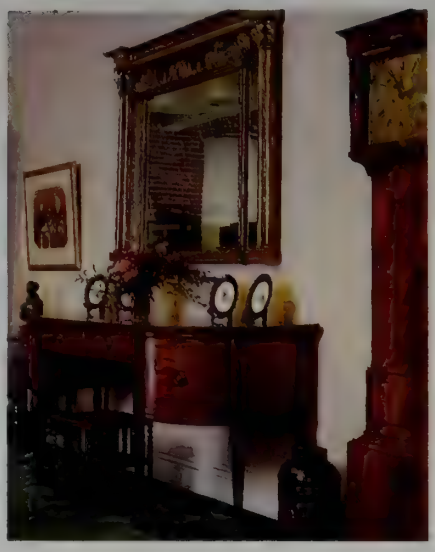
The first qualification, however, is more accessible. In 1978 Dillingham went off to London, where he completed a year-long program in fine and decorative arts affiliated with the Victoria and Albert, followed by a session at the Attingham Summer School. He developed a scholarly approach to antiques that is the antithesis of what he calls the "what-will-go-with-the-chintz" attitude.

Dillingham considers antiques an art form, and he differentiates between old things that are simply decorative or functional and those that are aesthetically excellent. "I try to deal with things that are not only old but have intrinsic artistic merit," he says. "Antiques are an art form that can no longer be created. There's no difference between what I do and what an art dealer does." His ideal customer is the serious collector, one of that tiny percentage of buyers who study and are aware of the details that make a piece really fine.

In 1983 Dillingham moved to Jackson Square, location of many of San Francisco's antiques shops. With his usual candor, he notes, "Dealing in California is like dealing on the moon, because Californians are woefully ignorant of the fine arts. Most of my business is from out of state."

Recognizing that "I don't like sitting in the shop much; I'm not a salesman by nature," he leaves the retail operation in the hands of associates Molly Smith and Warren Wachs. These days he spends as much time as possible in London, close to the sources of his specialty—English furniture of the seventeenth century through the Regency.

"In London I'm in a position to buy all the time," he says. He begins the process each week by studying the *Antiques Trade Gazette*, a professional journal that lists the two hundred auctions and four or five antiques fairs that take place in England in a typical week.





ABOVE: A circa 1790 overmantel mirror hangs above a 19th-century mahogany sideboard. At right, a circa 1810 Irish mahogany tall-case clock. BELOW: Gallery vice-president Molly Kennard Smith stands beside an Irish painted dresser and a collection of 19th-century copper and brass objects.

"This is a very unromantic business," he adds. "People have this image of a dealer being picked up at the hotel by a car and driver, visiting a few picturesque English villages, dropping into two or three stores and buying four or five things at each one, then having a steak-and-kidney pie at a quaint little restaurant.

"In fact," says Dillingham, "I drive five hundred miles a week, which is a lot for England, and I go to an enormous number of stores and sales every week. Ninety-five percent of what I see is dreadful. You sift through a huge amount of dreck to buy one or two things a week.

"You've got to be willing to work and go out in terrible weather. You've got to be lucky, have good knowledge and then trust in that knowledge. You must be brave, because there is so little on the market that even the most obscure auction draws dealers from all over the world. You have to be ready to spend $25,000. The idea that you can buy fine things cheaply is just not true."

This said, Dillingham has nevertheless had his share of amazing finds in unlikely places. Inspired by a fuzzy photograph in an advertisement for a provincial sale, he drove "to hell and gone in Norfolk, where there was a cow barn filled with rubbish except for this extraordinary bureau-bookcase." Dillingham bought it for $10,000. Within a few months, the eighteenth-century Flemish piece had moved through the London market, finally selling for $87,000. On a snowy day last winter he drove to a junk sale near Liverpool to discover a Queen Anne piece that had been described as "in the style of" but which was in fact genuine.

"Sure, I have made mistakes," Dillingham admits. "I try to discipline myself, but sometimes I buy in a hurry or in a dark room. Then I get

continued on page 112



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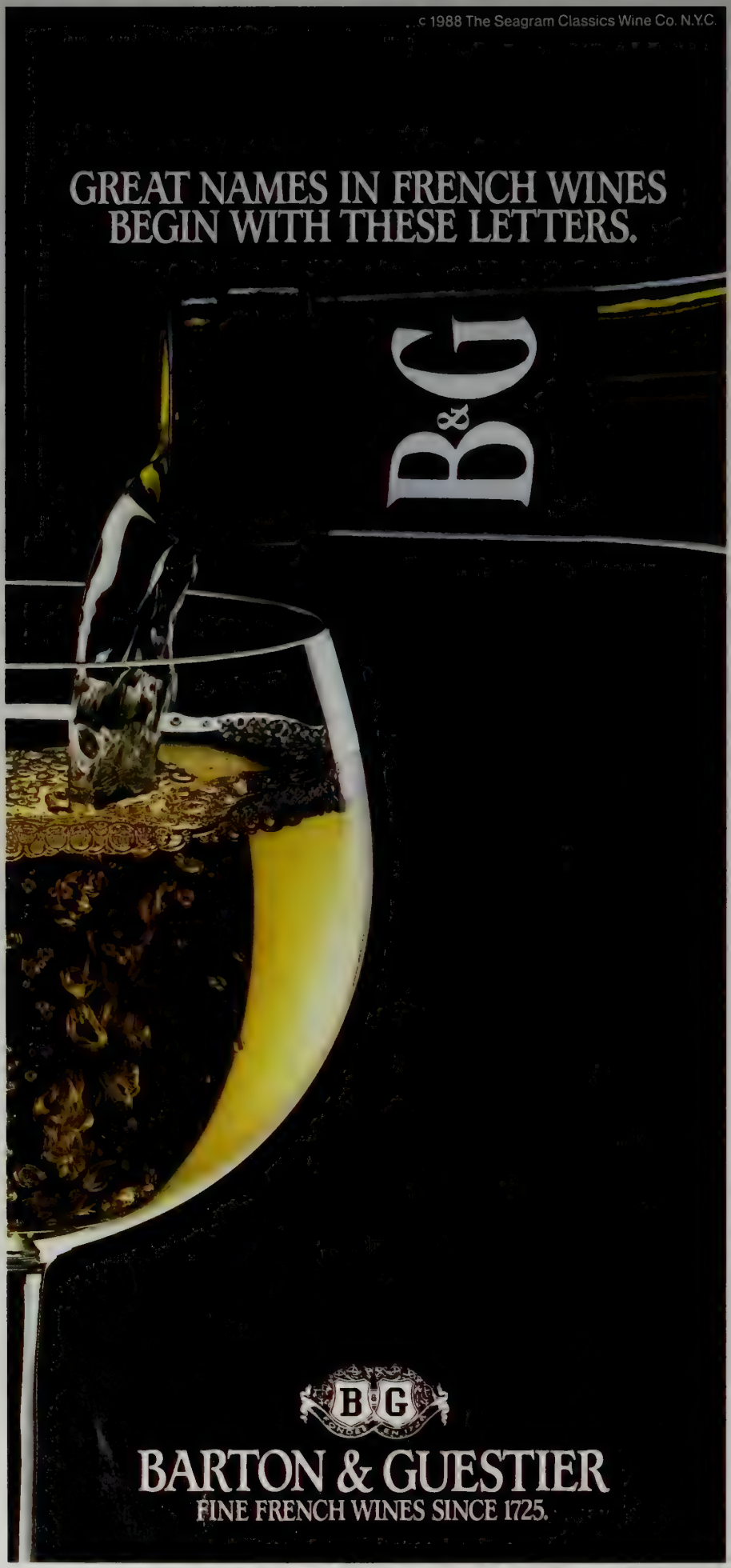
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Dillingham & Company
continued from page 106

the piece home and after a couple of days think it's the ugliest thing I've ever seen. Then there's nothing to do but send it off to auction."

He tries to limit the errors by sticking to areas he knows. Although his true love remains classic mahogany furniture, he now adds mirrors, gilt, painted furniture, Anglo-Indian furniture, the Brighton Pavilion style and some Portuguese pieces to the mix, commenting, "I buy jazzier furniture than I did ten years ago.

"You cannot buy what you don't understand," he emphasizes. "I don't understand expensive paintings, early metalwork, silver, tapestries, French and American furniture. I don't believe in shops that sell a lot of different things, because you can't know everything about everything."

A talk with Gaylord Dillingham returns again and again to the subject of knowledge and scholarship. If he is faintly contemptuous about what he refers to as "the interior decorator mentality," he is positively curmudgeonly about some of his colleagues who sell reproductions or partly restored pieces as the real thing.

To protect customers, Dillingham would like to see more American antiques shows vetted, with all the goods examined for authenticity beforehand by a committee of experts, as they generally are in Europe.

When he's not out on the road searching for antiques, he is often writing articles about them for publications in England and the United States. If he gets around to writing a book, it won't be a scholarly tome—"there are plenty of those already"—but a thriller about skulduggery in the antiques trade, complete with colorful characters like the dealer who insisted on hiding in an armoire to bid at an auction.

In a typically wry remark, Dillingham comments, "There are a lot of strange people in the antiques business. The two weirdest businesses are antiques and undertaking, and sometimes I think they have a lot in common."□

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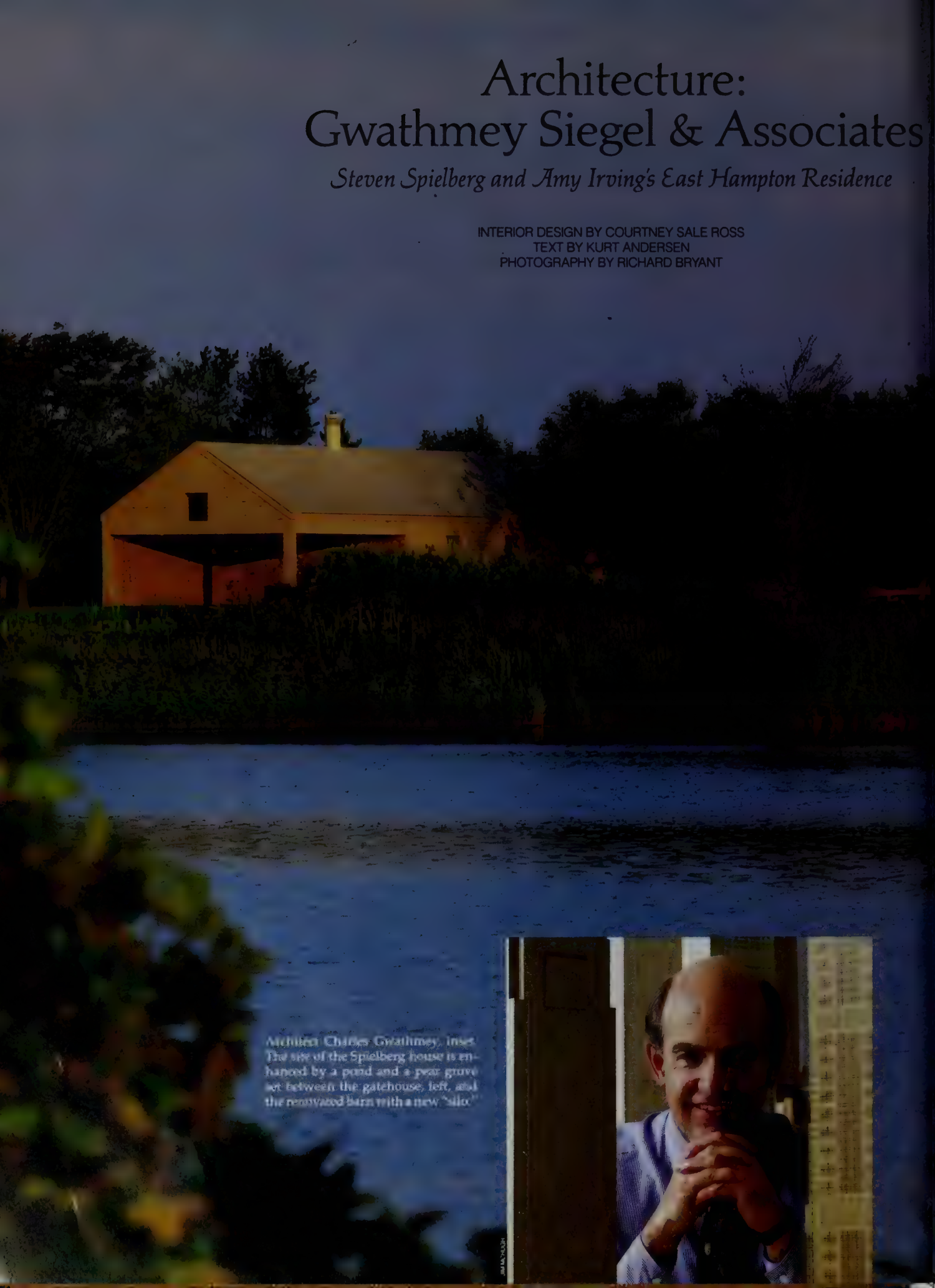
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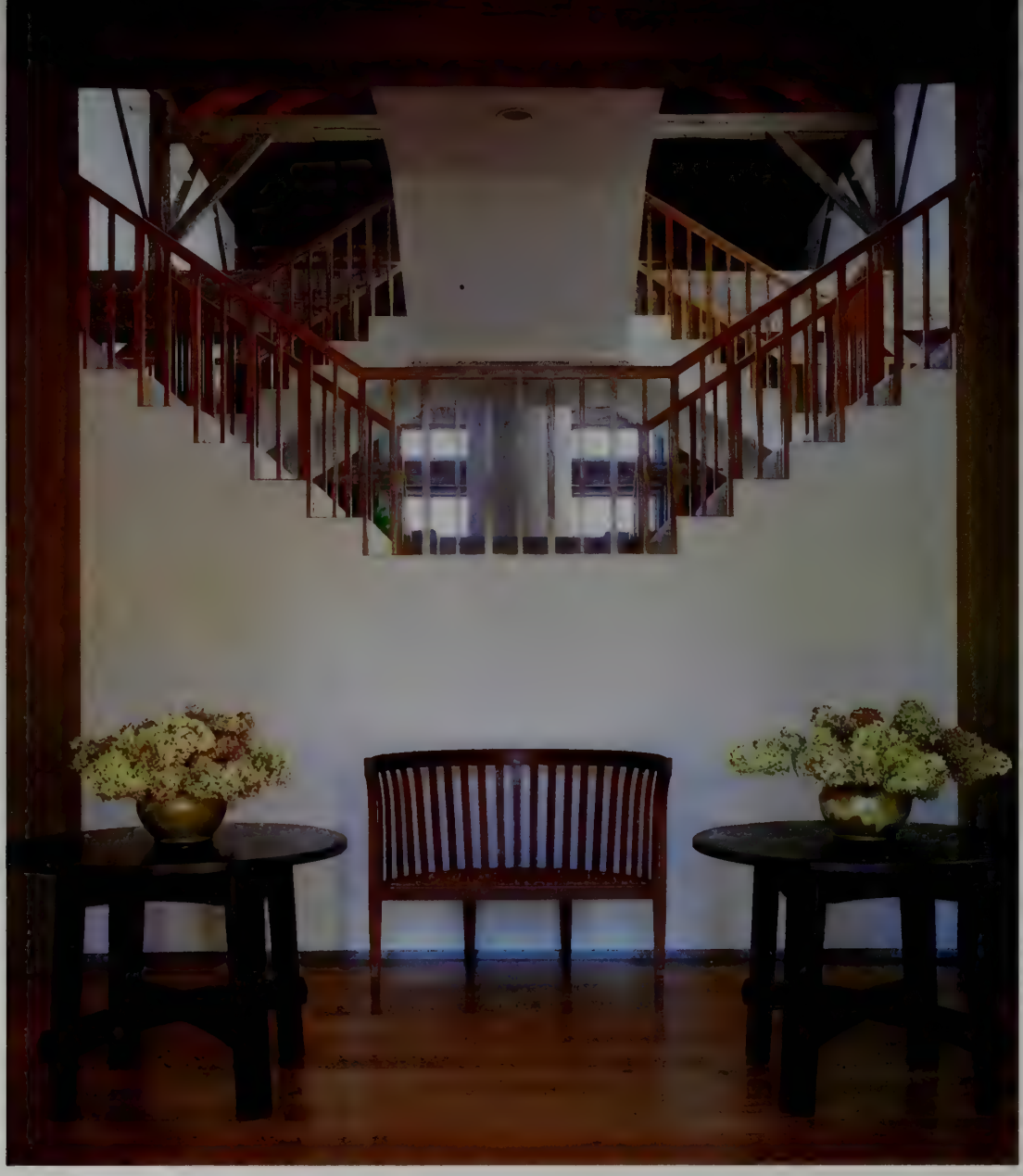
Steven Spielberg and Amy Irving's East Hampton Residence

INTERIOR DESIGN BY COURTNEY SALE ROSS
TEXT BY KURT ANDERSEN
PHOTOGRAPHY BY RICHARD BRYANT



Michael Charles Gwathmey, inset. The site of the Spielberg house is enhanced by a pond and a pear grove set between the gatehouse, left, and the renovated barn with a new "silo."





"I wanted to keep the ethic of the barn, the purity of the object," says Charles Gwathmey of the 18th-century Pennsylvania Dutch barn he renovated for the East Hampton house of filmmaker Steven Spielberg and his wife, actress Amy Irving. ABOVE: The interlacing stairs are Spielberg's "favorite part of the house" and what Gwathmey calls his "major architectural intervention." Gustav Stickley tables, circa 1904, flank a settee by Hans Vollmer, 1901–03, in the entrance hall. OPPOSITE AND COVER: "The fireplace creates a sculptural object in the living room, where the existing structural frame and roof remain visible," says Gwathmey. "They act as a counterpoint to the new elements rendered in white stucco." Among the Arts and Crafts furnishings, primarily from the first decade of this century, are armchairs and oval table by Stickley; copper-base lamps with mica shades by Dirk Van Erp; cane chair by Vollmer. On the wall, a late-19th-century folk-art textile.

THE HOUSE IS A splendid bundle of contradictions. It is a low-key, quite private East Coast residence built for a high-profile West Coast moviemaker, Steven Spielberg, and his actress wife, Amy Irving. It is unpretentious and comparatively small—in East Hampton, Long Island, a town where architectural pretension and excess are not unknown.

The interior is an almost folkish exploration of American rustic, but the meticulous site plan suggests classical European symmetries—pavilions on cross-axes with a formal courtyard and virtually decorative swimming pool. The house is, with its deeply inset windows and exterior austerity, unmistakably, unsentimentally modern—even as it evokes the old with a peaked roof, simple geometries and rough shingle siding.

Most curious of all, it is the latest work of architect Charles Gwathmey, of the New York firm Gwathmey Siegel & Associates, whose commitment to a sleek, dapper, late-modernist abstraction seemed unbudging—until this charmed anomaly came along. In short, the residence plays against type, and the result is a refreshing crossbreed of style and period that suits its owners and its site.







ABOVE: Animal paintings on cardboard by folk artist Bill Traylor, circa 1939–42, adorn the hallway. Stickley designed the oak work cabinet and oak armchairs with rush seats. The vase is early-20th-century Arts and Crafts. "I regard these pieces as sculptural objects—not as décor," says Courtney Sale Ross, who designed the interiors and assembled the collection.

Architect and client had worked together before—the director's apartment in Trump Tower (precisely where one expects the creator of the most successful movies of all time to keep a New York pied-à-terre) is a somewhat more characteristic show of Gwathmey Siegel urbanity. After Spielberg bought the 3.9-acre East Hampton site in 1983, he had a California architect work up a design. But he decided that the proposed house "would be more of a Beverly Hills-style home than I would feel comfortable imposing on three hundred and fifty years of history in the Hamptons. At the very last moment, after pilings had already been sunk, I called a halt to the project and walked away for a year."

During that year, Gwathmey recalls, "Steven said, 'Do *you* want to do it?' And I said, 'I don't want to do a traditional-looking house.' He said, 'Think about it.'" Gwathmey thought. He knew Spielberg "didn't want a Gwathmey Siegel modern house. But he didn't want imitation old, either." And if Steven Spielberg had wanted one of East Hampton's existing eighteenth- or nineteenth-century jewels, clearly he would have bought one.

In late 1984 Gwathmey discovered a 1790s barn standing, stranded, in the middle of a freshly minted New





ABOVE AND COVER: Next to a structural oak post is an elmwood table designed by Wilhelm Schmidt displaying Arts and Crafts vases and Roycroft copper bowl. The drawing is a late-19th-century American Indian work on ledger paper. ABOVE RIGHT: French doors open to the dining room, simply furnished with an oak Stickley dining table, chairs and server.



RIGHT: The breakfast room is on the first floor of the "silo" added by the architect. "Its windows offer 180-degree views of the pond," says Gwathmey, who designed oak cabinets and window seats and paved the floor in brick to follow the shape of the room. On the English Arts and Crafts circular dining table, with matching wedge-shaped chairs, is an American Fulper vase. The horse weathervane was made by J. Howard and Company in West Bridgewater, Massachusetts, circa 1875.



COURTESY GWATHMEY SIEGEL & ASSOCIATES ARCHITECTS

to me, 'Make sure you keep the old things about the barn.' " Indeed, Spielberg sounds like the perfect client. "I didn't presume to know how to make a barn livable," he says. "I had very little input—almost experimentally, to see if I could live in somebody else's dream." Spielberg imposed only the most reasonable, loosely formed ideas.

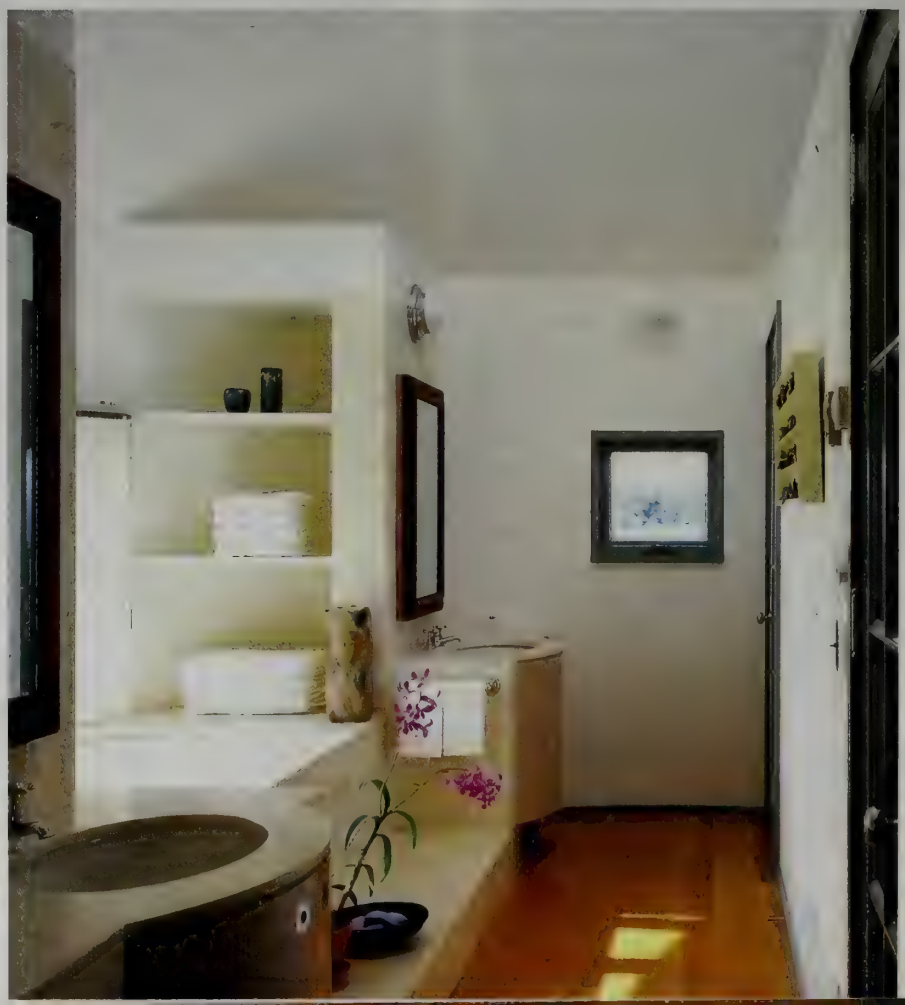
Gwathmey adds, "They wanted a feeling of warmth and comfort that supports real living, not visual living. And they were concerned with the coexistence of the building and the landscape." Spielberg admits mainly to a preference for certain authentic materials and surfaces. "I love wood," he says, "especially warm woods—white oak and ash. I live more comfortably with wood than with shag carpeting and drywall."

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ABOVE: "The site plan," says Gwathmey, "reflects the planning strategies structured around the sequential, perceptual and physical passages—first through the gatehouse, then the pear-tree courtyard, and finally through the house." BELOW: "The sinks and tub were conceived as carved objects," he says of the master bath, located on the upper floor of the silo. Cabinets are oak; counters are marble. OPPOSITE: Max Spielberg's bedroom, filled with toys and refurbished antiques, shows the frame of the original barn. Child's chair from Maryland, foreground, is early 20th century.

Jersey office park. And Gwathmey and Spielberg had an improbable notion. Dismantled, trucked two hundred miles east and reassembled in East Hampton, the gnarled building would become the fundamental element of a wholly new composition. The vernacular barn became "a found object" for Gwathmey, he says—a kind of semantic trick that enabled him to accept the idea of making historicist architecture. "I said, 'If I can deal with an existing thing, and treat it as a renovation, and do a beautiful site plan, it will be interesting.' "

Spielberg, Gwathmey says, "loved the idea of quoting the barn." (No wonder: In his films, Spielberg regularly quotes from the cinema's vernacular past—in *Close Encounters*, one character watches an old Bugs Bunny cartoon, and in his *Empire of the Sun*, set in 1941, *Gone With the Wind* figures prominently.) But Gwathmey was not pressured to create fake rusticity. "Steven never said











LEFT: From the master bedroom both pond and ocean are visible, and the shuttered window opens to the living room. The headboard is made from a Greek Revival mantelpiece, circa 1800. Pennsylvania dower chest, right; child's rocker by Stickley.



TOP: Patterns of the wood structure and siding become the simple ornamentation of the guest room. ABOVE: The house from the east. "Here I've dealt with the idea of place making: using architecture to define outdoor spaces and create an axial entry and cross-axial court to the pool and the pond beyond," says Gwathmey. "Replication isn't interesting to me," he adds. "But I wanted to maintain a sense of history."

INTERIOR DESIGN BY BILLY W. FRANCIS
TEXT BY MICHAEL ENNIS
PHOTOGRAPHY BY MARY E. NICHOLS

Classical Refrain in Houston

Bold Lines for a Designer's Apartment

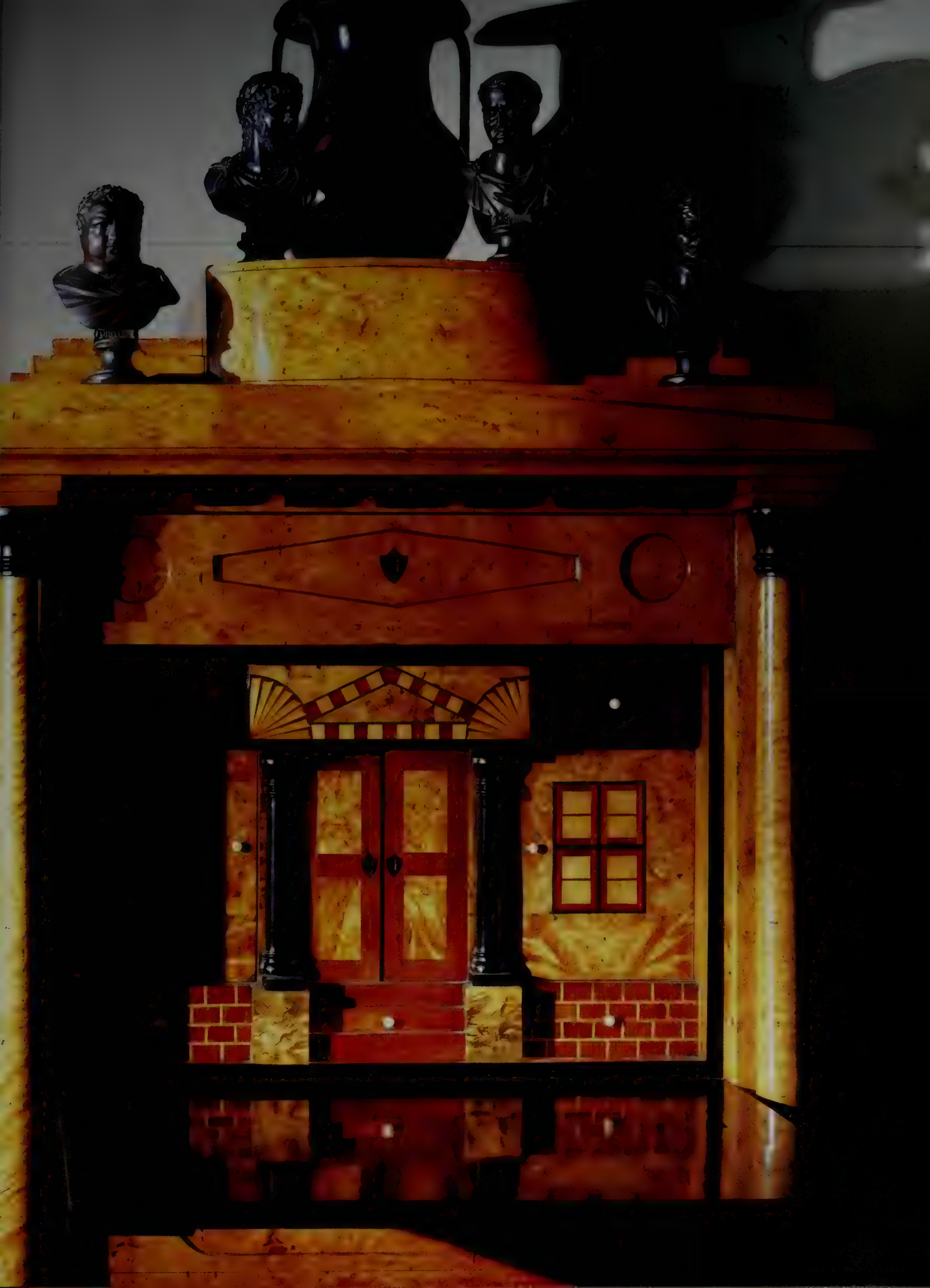
BILLY W. FRANCIS is an engagingly unpretentious designer who would rather not be asked for a signature look. "I bore very quickly, and I've always disliked formula decorating," says the plain-speaking native Texan. "I like it when I'm asked for something I haven't done before. The challenge is in trying to bring a feeling out of the client, rather than in imposing myself."

Consequently, Francis's oeuvre has run the gamut from bechintzed English traditional to earthy contemporary. This aesthetic agility and an exacting attention to practical details enabled Houston-based Billy W. Francis Associates to grow from a one-man operation to a staff of fourteen in a short time.

Francis has also recently opened a New York office and now spends at least half his time on projects there. Along the way he has done a series of residences for himself, and has allowed himself almost as much stylistic latitude as he permits his clients. But Francis's latest home, a Houston highrise condominium, proves that behind the designer's restless energy is an astutely focused sensibility and a highly sophisticated eye.

The aesthetic constant in Francis's life is a collection, acquired over the past twenty years, of Biedermeier furniture (complemented by several contemporaneous Charles X tables), Greek and Roman antiquities, and Empire accessories. Francis, who once aspired to a career in music, has used this classical refrain as the basic theme for a succession of interior

A Neoclassical theme combined with Biedermeier furnishings characterizes the Houston residence of designer Billy Francis. A living room vignette includes a Motherwell ink drawing over an Art Déco cabinet. At right, a Biedermeier secretaire holds classical busts. "What I love about Biedermeier," says Francis, "is that it is so straightforward and yet so grand."









PRECEDING PAGES: "In the living room," Francis explains, "I wanted to create an architectural background for my collection of furnishings and classical accessories." A columned opening leads to the master bedroom; walls are plastered and sanded to resemble limestone masonry. One of two Charles X mahogany pedestal tables displays replicas of the Pisa baptistery, a Pompeian wrestler and winged Nike; on the other are Empire-style patinated and gilt candlesticks. ABOVE: The Russian armchair, one of a pair, is covered in Scalamandré white silk. On sofa, Brunschwig & Fils linen velvet.

improvisations. "There's a certain rhythm in the houses I've done for myself," he says. "The same pieces pop up again and again, but are always used in totally different ways."

For his latest residence, Francis faced the challenge of placing his orthodox collection in an untraditional space, a large two-bedroom, relentlessly modern apartment oriented on a long horizontal axis to exploit a view of Houston's skyline. Francis's solution was to turn a Neoclassical salon inside out. "I wanted some architectural detailing to relieve the boxiness of the space," he says, "so I decided to use a few exterior Neoclassical elements, but unobtrusively. I wanted to avoid an overly decorative postmodern look." The repertoire of motifs Francis decided to use is both restricted and subtle: grooved, plastered and sanded wallboard that recalls massive, Napoleonic limestone masonry; and, framing the entrance to the dining room and master bedroom, pairs of completely unornamented cylindrical columns joined to rounded, projecting lintels, creating a sleek, abstract suggestion of a Neoclassical doorway.

Francis further subdued the architectural statement with a stark absence of color. The walls and ceiling were painted the same matte white, and the floors surfaced in uniform black—highly polished *nero assoluto* granite for the most part, or, in the master bedroom, black wool carpet.

"What I wanted was something totally maintenance-free that would

OPPOSITE: In the dining area hangs a set of 18th-century copper prints by Giovanni-Maria Cassini, a pupil of Piranesi. In foreground, a Wedgwood encaustic vase. Biedermeier pieces include a settee, originally a daybed, and black lacquer side chairs with their original finish. The bronze chandelier is circa 1800. Silk damask table skirt, Scalamandré; chair fabric, Brunschwig & Fils.





Summers in Southampton

Gracious Setting for Carroll and Mellon Petrie

INTERIOR DESIGN BY DAVID A. EASTON

TEXT BY DEBORAH E.

PHOTOGRAPHY BY DERRY MOORE







WITH HER PALE GOLD HAIR and luminous blue eyes, the mistress of the house could be made of porcelain. Hers are the high cheekbones and the high chic that high-fashion magazines adore. Then there's the honeysuckle voice left over from her native South Carolina. Yet this seemingly fragile Manhattan magnolia has performed fearless feats of derring-do that would make many a man of ordinary backbone buckle. She has hunted and scaled high mountain peaks from Idaho to the Pamirs in central Asia. And yet while camping on lonely plains in remote places exhilarated her, she has always been happiest when, the adventure over, she could pull off her boots and go home to nest.

Carroll Petrie has nested in lovely houses all over the world—Paris, Hong Kong, Nassau, New York. The newest nest—a Southampton summer house where she and her husband, Milton Petrie, the billionaire chain-store owner and noted philanthropist, spend the season from July through Labor Day—is a French-style house of beautiful proportions rising from a parklike setting in the middle of five acres. With a rose garden. It's not standing on a sand dune—you can't grow roses on sand dunes—but from every upstairs room you can see the ocean.

The house was almost new when the Petries decided to buy it several years ago. It had been built from scratch, lovingly and carefully conceived over a period of years by Carroll's friend Kay Denckla, who owns several Southampton houses.

"When I first saw it, I loved it," Carroll says. "I had looked at dozens of houses, but this one was so well put together. Each bedroom—there are five—has total privacy and beauty, almost like a wing. It's a very personal house with great flowing spaces and wonderful places to sit at every hour of the day. The library is best in the afternoon when the sun floods in. We take the morning sunshine in the garden room on the first floor at the foot of the staircase. The living room is a glorious place to be at night, and so is the library. From the beginning I knew this house was it, but I wanted to make it my own—comfortable and beautiful and filled with color and charm. The whole process took two years."

She started with the library, calling in Robert Denning of Denning & Fourcade, the New York interior design firm that had decorated the lush dining room and bedrooms of the Petries' Fifth Avenue flat. "As a client," says Robert Denning, "Carroll is great to work with. What she likes is instant effect; she wants things to happen quickly. And what she likes at first she goes on liking, sometimes so much so that she wants to have it copied."

"The house needed some basic architectural changes," says interior designer David Easton. One was the addition of columns to the arched opening between the living room and garden room. Brunschwig & Fils chintz covers much of the furniture—including two chairs near the fireplace—in the adjoining rooms. Bessarabian rugs were placed over sisal-covered floors, and on a pedestal at left stands a French chinoiserie figure used as a torchère.



ABOVE: A still life with flowers dominates a seating area in the living room. At left is a japanned stand, a red-lacquered *faux*-bamboo table and a pair of Regency cane-back armchairs. Next to a tufted rope stool is a Louis XV bergère with painted frame.

BELOW: Butter-yellow walls, draperies of unlined silk, and a profusion of flowers lend warmth to the garden room, which overlooks a stretch of lawn. Over a bamboo-and-lacquer cabinet hangs a gilt chinoiserie mirror. Beneath an octagonal table from Mallett is a small 19th-century English footstool. RIGHT: Chinese Pearl River Trade paintings hang above a marble-topped wrought-iron serving console in the dining room. Regency-style armchairs surround the double-pedestal mahogany table. Wall fabric, Scalamandré.









To make a vivid statement in the Southampton house, they chose a dazzling red-and-blue cotton to cover the walls and sofas. Over light beige carpeting they laid a black, gray and pink needlepoint rug that took Carroll Petrie three and a half years to make. ("I started it when I was expecting my daughter Andrea and finished it after my son Anthony was born.") The shuttered French doors and the pale wood Georgian-style fireplace were installed in the name of coziness.

After the renowned designer David Easton had done the reception rooms in the Petries' Fifth Avenue apartment, Carroll Petrie asked him to have a look at the Southampton place. He suggested some rather basic but astonishingly effective architectural changes in the entrance hall, giving it balance with new doors and organizing the walls to give the room symmetry. "That's how it began," says Carroll, "and he just kept going."

Easton's imaginative idea for the beautiful painted walls in the entrance hall came from a small country pavilion outside Copenhagen called Liselund. Victoria Strong, a



OPPOSITE: Vibrant colors fill the library, designed by Robert Denning. An F. A. Bridgeman oil hangs over the sofa. Brunschwig & Fils fabric. On the low table is a quillwork box and pair of English candlesticks. A teak stool serves as a side table.

ABOVE: Pauline Boardman designed the bedrooms. In the inviting guest room—one of two—she used a Clarence House floral for the deeply upholstered half-canopy headboard and draperies. A mahogany whatnot with brass gallery is used as a bedside table.

Southampton decorative artist of great talent, did the paintings of bamboo trellises with growing vines against a background of cloudy gray-blue. *Faux-marbre* floors were painted light gray and cream, and it was discovered that the proportions of the early-nineteenth-century furniture Carroll Petrie had bought at Sotheby's years ago—side chairs and a pair of wonderful Neoclassical sofas—were ideal for the space. The tree tubs are kept filled with ficus and ivy for the indoor-outdoor look the Petries love.

Another felicitous architectural change was the alter-



ABOVE: Lilies, daisies and red valerians in a child's Chinese wicker cart form a dining room vignette. OPPOSITE ABOVE AND BELOW: The house, set on five parklike acres, offers ocean views from every upstairs room. The rose garden is one of Carroll Petrie's favorite spots.

ation of an archway with columns opening between the luxurious living room and the lovely little garden room. The living room is glazed a soft strié blue, the shade taken from the chintz used on most of the upholstered pieces throughout the two rooms.

Because the Petries entertain often, much thought was given to the three charming seating groups in the living room; one in front of the fireplace, the others against the hall and dining room walls. Everywhere there are striking objects and paintings and soft cushions. Placed between the doors leading to the rose garden is a marvelous Louis XIV commode inlaid with mother-of-pearl and tortoiseshell bought at the New York sale of the furnishings of the late Mrs. Gilbert (Kitty) Miller, an international hostess of legendary taste. Another stunning cabinet also catches the eye. It is chockablock with leather-bound books, floral-patterned china collected by Carroll Petrie, and a mélange of fascinating objects she has acquired through the years.

To some the garden room, always filled with flowers from the cutting garden, is the prettiest room in the house, an inviting nook for reading, looking at photographs, sitting in sunny peace. There the walls are glazed butter yellow, very nearly the same color as the unlined silk draperies. The Regency furniture, upholstered in chintz, is deep and cushiony. Behind the curved sofa, a carved blackamoor holds a shell planted with ferns and flowers.

Then there's the dining room with its colors and high drama. David Easton again drew inspiration from a pavilion, the Chinese Pavilion at Drottningholm outside Stockholm. The room sets off to exquisite advantage a series of Chinese Pearl River Trade paintings collected by Carroll Petrie during the five years she lived in Hong Kong.

For the bedrooms, Carroll Petrie used a third interior designer, her friend Pauline Boardman. "She gave me three weeks to do the master bedroom," says the designer. "I used a combination of my favorite colors—reds, pinks, blues—in chintzes of various patterns and stripes. Milton added the teddy bears, which he has been collecting for years. It was my idea to do the guest room—a very bright room with many windows—with all possible comfort so that weekend guests would feel completely at home. No teddy bears in that one."

So—this is the summer house used only from July through Labor Day, remember? Until last Christmas. Having sold their house in Nassau, the Petries decided to spend Christmas in Southampton. They brought their presents from the city, filled the house with beautiful plants and flowers, lighted fires in the fireplaces, invited their friends to a marvelous lunch and had a fine time.

"It was like being in New England," says Carroll Petrie. "Nothing will keep us from spending another Christmas in Southampton, ever." Move over, New Hampshire and Vermont. You too, Maine.□



PETER VITALE



PETER VITALE





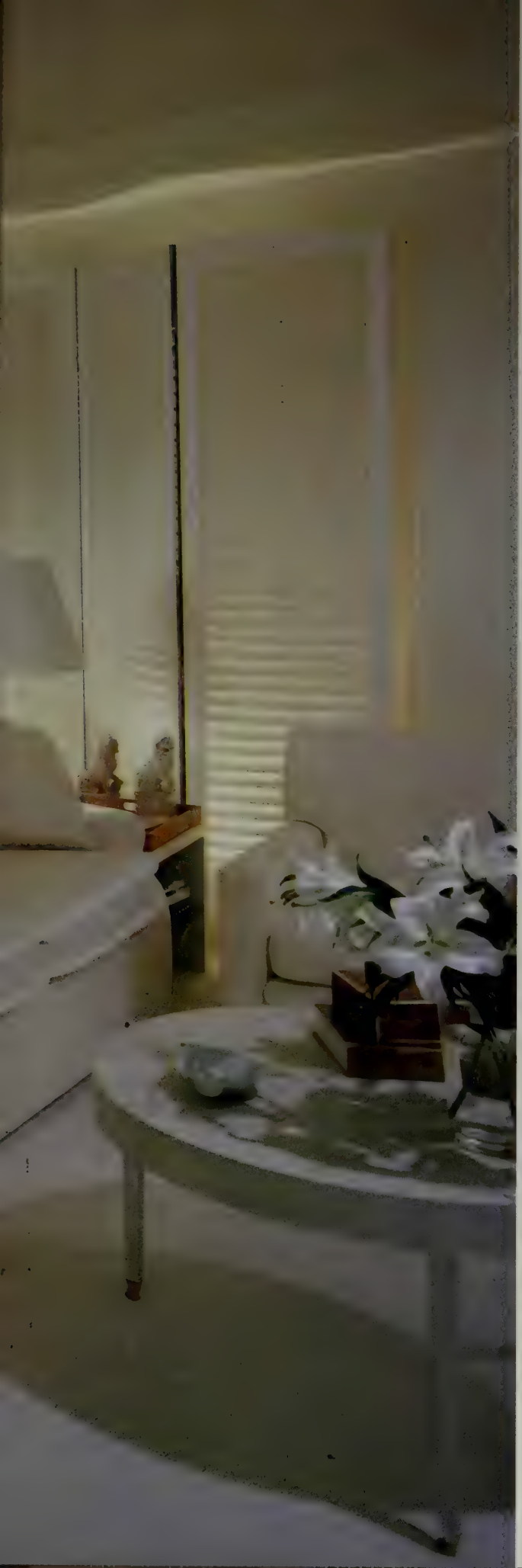
A Place in the Sun

Light Touch for a Palm Beach Apartment

INTERIOR DESIGN BY BOB PATINO AND VICENTE WOLF
TEXT BY PETER CARLSEN
PHOTOGRAPHY BY PETER VITALE

For an apartment in Palm Beach, Bob Patino and Vicente Wolf used a restrained design strategy to create an ethereal vacation environment. "Our clients wanted it to be simple," says Bob Patino. "They come here for relaxation, not for the social scene." In the living room, ocean views create a vivid counterpoint to the neutral palette. Linen fabric from Alan Campbell; Stark carpeting throughout.







LEFT: "Bob and I saw this space as a sort of platform or theater," says Vicente Wolf of the living room. "We wanted people to become the focal point." Antique hurricanes mounted as lamps are from Marvin Alexander. ABOVE: A Turkish walnut secretary with inlaid ivory is from Gene Tyson.

"WHY SHOULD ANYONE want a complicated life in Palm Beach?" asks Bob Patino. Quite a number of people do, of course, socially speaking. But neither Patino nor his partner, Vicente Wolf, thinks that fuss is appropriate for "a simple apartment on the ocean," as Wolf puts it.

"It's about the elimination of too much choice," he continues. "You shouldn't have to spend hours setting things up when you arrive for what may be only a few precious days of relaxation. All the owners need to do here is have the florist send over a couple of white orchids, put some fresh fruit in the bowls, and their vacation can begin."

The designers began with a shell—"totally neutral, a



"Our clients originally had the Nevelson in another residence," says Patino, "but it was never really right there. It came to life when we hung it in the dining room here."

generic sixties building," says Patino—but were never tempted to impose a grandiose new identity. "In the past few years it's become a game to see how many cornices, covings or inlaid marble floors you can cram into these basically plain spaces," he continues. "We thought it would be presumptuous to overload the plan with references that were never intended."

Patino and Wolf went in the other direction. "Think ocean liner, invoke light, and keep saying assertion isn't the issue," is how Wolf describes their approach.

The owners are a couple for whom the partners have designed three other residences, including a New York apartment (see *Architectural Digest*, November 1987). "In a way that made it easier," Patino explains. "But it's important to avoid the trap of thinking, 'Well, we know they thought the blue silk was a wow, so let's use it again.' "



In a guest room, one of a series of hand-colored stipple engravings of lilies by Pierre Joseph Redouté hangs above a table by the designers. Clarence House silk taffeta.

"Luckily, the floor plan was surprisingly intelligent," says Wolf. "The apartment is divided into two zones—the living and dining areas face the ocean, while the bedrooms have a view of The Breakers. A corridor neatly delineates the separate wings."

"Vicente and I decided to play a little game by thinking of the design in positive/negative terms, like a photograph," explains Patino. "We painted the oceanside rooms a warm shade of ivory and kept all the coloration pretty much neutral. On the landward side, the master bedroom is a deep, soft turquoise, and echoes of the same blue appear in the guest bedrooms.

"I think there should be an ephemeral feeling to a house at the shore," he continues. "No matter how elegant that shore might be. There should be a sense of floating, an intense awareness of light and its changes, and perhaps a



ABOVE AND OPPOSITE: "Ideas sometimes come from the most unlikely places," says Bob Patino. "The pale turquoise tone of the master bedroom was inspired by one of my neckties." Engravings are *Les Liliacées*, 1802–16, by Redouté. Queen Anne beveled-glass mirror is from Marvin Alexander. Chair and ottoman fabric from Alan Campbell.

hint of the surreal to remind you that you are on vacation, that you don't have to take too much seriously. In this sort of apartment, I'm not sure that permanence is even a desirable quality to suggest."

Not that Bob Patino and Vicente Wolf are liable to allow things to drift too far toward the insubstantial. Careful planning and some forceful design elements effectively anchor the whole scheme.

"The sofas in the living room are placed diagonally, back-to-back, which gives the space some energy," explains Patino. "Relatively speaking, it's a large room, and it needed some direction. Confidentially," he adds with a wicked grin, "I copped the proportions for these sofas from the one in the music room at Blenheim Palace.

"You need to include the ocean when you consider a project like this," he concludes. "It's an integral part of the design, which is, in the end, meant to function as a background for pleasure."□





French Resonance

A New York Interior by the Legendary Stéphane Boudin

TEXT BY MICHAEL M. THOMAS
PHOTOGRAPHY BY PETER VITALE

A Manhattan residence with interiors designed by the late Stéphane Boudin evokes the flavor of a grand Parisian apartment. ABOVE: The entrance hall sets the tone for the residence, with 18th-century lyreback chairs, Empire chandelier, French rug, and 18th-century musical clock made in Bordeaux. OPPOSITE: In the living room, *Rue Saint Vincent à Montmartre*, 1911, by Maurice Utrillo hangs above 18th-century Chinese ceramic figurines and bronze-doré mounted vases.





ABOVE: The living room is highlighted by Emile Bernard's *Les Cueilleuses des Pommes*, 1889, left, and a Renoir bronze. A blanc-de-chine vessel with bronze-doré mounts rests on the lacquered Louis XV commode. A parquetry center table is complemented by Louis XVI-style armchairs.

THERE IS A CERTAIN rare kind of Manhattan apartment in which a visual bargain is effectively and affectionately struck—between today and yesterday, between the Old World and the new. One such rarity is owned by busy, involved people living a New York life of breathtaking contemporaneity, yet very much tied by heritage and preference to a formality and ornamental elegance that evokes the most fashionable arrondissements of Paris.

The apartment is shaped by the owners' strong personal taste, which brokers the successful marriage of, say, a forceful modern sculpture by Beverly Pepper with a Belle Epoque painting by Valtat rich in evocations of Lautrec's Paris. That same taste guided the work done throughout the apartment by the late interior designer Stéphane Boudin, and effects a number of striking tabletop juxtapositions. One group ranges from a small shallow dish of Canton enamel to a dazzling collection of eighteenth-century English and French etuis and chatelaines. (The table itself is Louis XV!)

One of the strongest testaments to the residents' discerning eye is the living room. Under a Breton scene by Emile Bernard, the friend and teacher of Gauguin (whose own early period is represented by a painting on an opposite wall), stands a dazzlingly elegant Louis XV commode, glowingly

Nothing meets the eye that was not considered rare or first-rate in its own time.

OPPOSITE: Paul Gauguin's *L'Omnibus de Vaugirard*, 1884, is exhibited above an 18th-century French armoire done in a Louis XIV style with intricate bronze work and Oriental panels. Paired Oriental porcelains in 18th-century ormolu mounts and Louis XVI-style chairs complete the setting.





OPPOSITE: A 17th-century German tankard is displayed on a French cabinet in the library. The table at right is by Topino. *Porte de Plaisance* is by Henri Martin. RIGHT: *La Forte Chanteuse* by Rafaëlli hangs in the library, which showcases antique coral and jade objects set on illuminated bookshelves. The 18th-century French chairs are signed *Blanchard*.



lacquered, with ornate ormolu mounts; it is believed to have been made for Madame de Pompadour. The Bernard painting is flanked by Louis XVI gilt-and-crystal sconces; to have a pair of these splendid productions would be rare enough—to have four is almost unthinkable.

Throughout the apartment, on every surface, cultures and centuries mingle hospitably. Interspersed with affinities that by now seem second nature are striking rarities, unconventional pieces that oblige the visitor to retrain his eye. The entrance hall, for instance, is dominated by an extraordinary musical clock, made in Bordeaux in the eighteenth century, which plays seven different tunes. In the comfortable precincts of the library—beneath illuminated bookshelves on which a collection of silver-mounted porcelains front rows of old books—stands an unusual French corner cabinet with fanciful ornithological decorations.

Nothing meets the eye that was not considered rare or first-rate, and usually both, in its own time. The result is a self-contained sum of parts that exists quite apart from any specific site. For a time, the ensemble may alight in one Manhattan apartment, but if another should beckon, so be it. Such is the underlying integrity that it could be moved from New York to Paris or London as easily as from Fifth Avenue to, say, Sutton Place and there be reconstituted—though not necessarily replicated—with no loss of effect or charm. □



RIGHT: In the dining room, *Bal au Moulin de la Galette*, circa 1904, by Louis Valtat evokes the gaiety of the Belle Epoque. Also enlivening the dining space is an Empire chandelier and Louis XV armchairs. Center table and side dessert tables set with 18th- and 19th-century silver. English rug is from the 19th century.



Refined Spaces

A Designer's Los Angeles Composition

INTERIOR DESIGN BY KALEF ALATON
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY JOHN VAUGHAN

"I love the totally bare *and* the cluttered," says Kalef Alaton, whose residence integrates classic furnishings with contemporary architecture. RIGHT: The living room features a pair of Louis XV fauteuils signed *Gourdin,* with leather from J. Robert Scott; a lacquer-and-gilt Chinese table and blue-and-white vase-lamp from Mallett; and Régence pieces such as the caneback fauteuil and giltwood mirror. Famille-verte vase is from Frederick P. Victoria & Son; silk damask on pillows, Scalamandré; 19th-century Baccarat chandelier. In the entrance hall, above, a 17th-century marble basin rests by the staircase.











"I buy now as I did twenty years ago—because I love the shape, the pattern or the texture."

PRECEDING PAGES: A circa 1680 Flemish painting, *Battle of Ostend*, hangs on one wall of the living room, which is also distinguished by a gilt Louis XV table with *faux-marbre* top. At left is a Régence bergère with needlepoint upholstery. On the right is a Japanese lacquer table. Velvet pillow fabric, Clarence House.

"I like to take advantage of the light," says Alaton. OPPOSITE: A 2nd-century bust and an Apulian volute krater are displayed with other classical artifacts on an Italian marble table. ABOVE: In a living room recess are a modern herm, left, and a Qing ginger jar flanked by Italian flame finials atop a Portuguese chest-on-stand. Pillow fabric, Scalamandré. At right are 18th-century Sino-Tibetan deer and Regency armchairs from Mallett.

ARRIVING IN THE United States a hundred years ago, Oscar Wilde was asked if he had anything to declare. "I have nothing to declare except my genius," he replied. Kalef Alaton came to Los Angeles in 1968 with nothing but a suitcase—and the same intangible asset as Wilde. In the ensuing twenty years he has delighted a succession of demanding clients and has patiently built his own collection of art and antiques.

Six years ago—after living in an "almost minimalist" apartment—Alaton bought a five-apartment building in West Hollywood. It was notable more for its celebrity associations, which included Frank Sinatra and Marilyn Monroe, than for its architecture. He commissioned Haluk Yorgancioglu, a young Turkish architect, to remodel the interior as a succession of free-flowing spaces within the existing shell. A spiral stair now winds through the house, as organic and translucent as a nautilus shell.

Together, architect and designer have turned the building's limitations to advantage. A high wall edging the property shuts out street noise and creates a sense of enclosure. Left bare, the wall might have induced

"I see objects and art very differently from a collector," says Alaton. "I buy things on impulse—for love." A chaise longue covered in J. Robert Scott leather is the focus of one corner of the master bedroom. Behind it is a limestone horse's-head fragment and 19th-century Indian brass door from Mallett. The Regency mahogany table at left features a carved and gilded winged-seahorse base.



claustrophobia, for it is quite close to the windows. But by covering it with fragrant eugenia hedges and placing marble busts and urns along the narrow terrace, Alaton has created the illusion of a classical garden, dramatically foreshortened.

Alaton designed the interior for his own pleasure and that of his friends, not as a showcase for potential clients. "This is really me," he says, "a place to indulge my love of space, which is the great luxury of living in southern California."

Within that space Alaton has deployed his art and furnishings across bare expanses of white stucco and on a floor of terra-cotta tiles articulated by a white concrete grid. The combination of materials carries echoes of the classical era, of a high-ceilinged Renaissance salon. A marble torso adorned with Turkish beads, a Roman bust, and other classical fragments—set off by gilt and lacquered furniture—strengthen the illusion.

Alaton's talent lies in achieving seemingly contradictory effects: simplicity and complexity, density and lightness. The only theme to the collection is the owner's affection for each piece. "The important thing is how you live with art," he maintains. "If you want to put it on a pedestal or in a spotlight, with nothing in front of it, then you should live in a museum." He derides those who collect only with an eye to the status or resale value of their possessions, declaring that he is tired of "looking at paintings with price tags. I buy now as I did twenty years ago—because I love the shape, the pattern or the texture."

Arranging his pieces was harder than collecting them. "I was a diffi-

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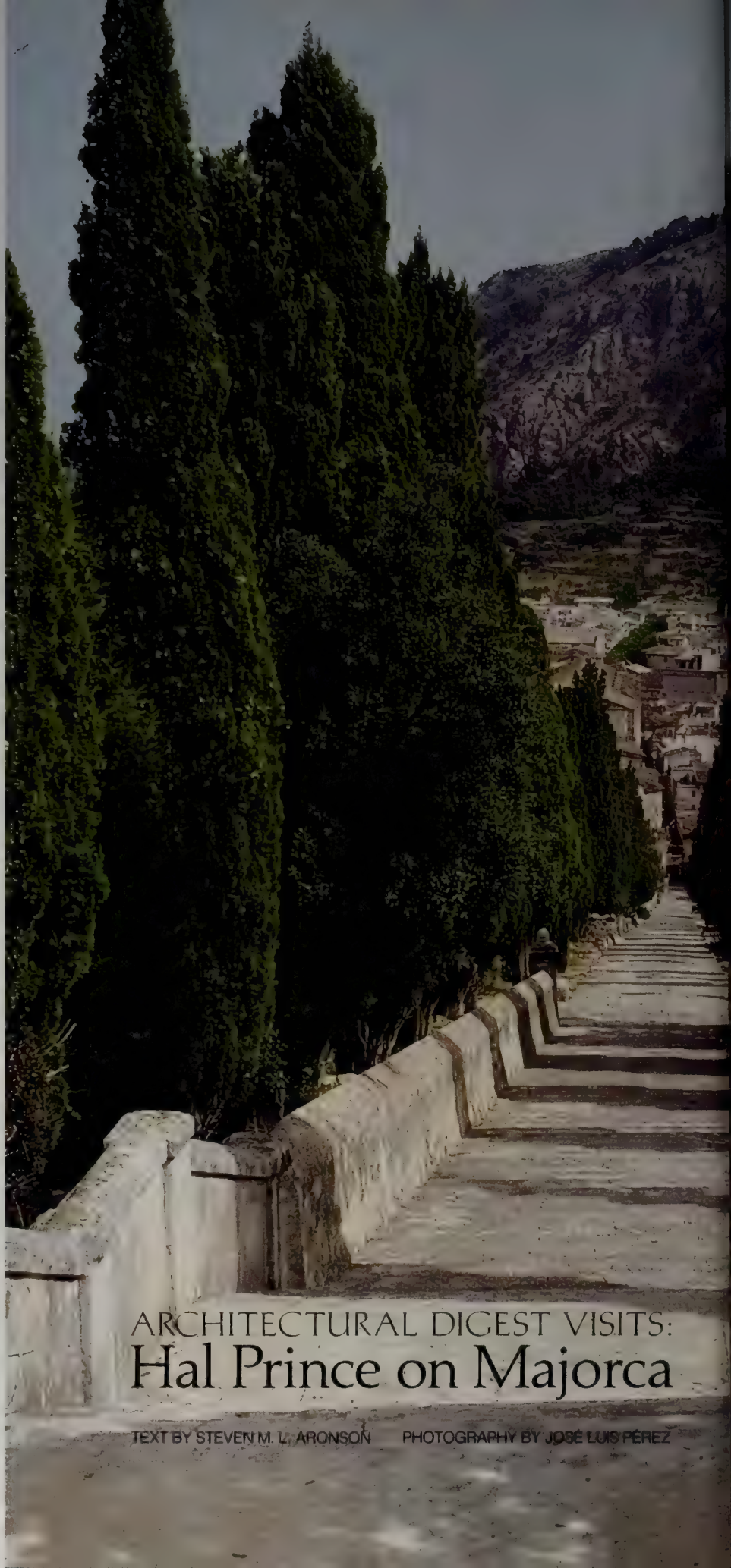




ABOVE: The master bath includes a sitting area with Russian armchair and two 19th-century tufted chairs. The carved marble mirror is 19th-century Italian. Scattered throughout are Alaton's collections of Italian bronzes, Asian and European ivories, and Roman glass bottles.

LEFT: Shelves in the master bedroom hold much of Alaton's extensive library on art, design and related subjects. Cypriot vases and pre-Columbian works stand on the table and bookcases. Silk carpet is Turkish. BELOW: A staircase spirals through the center of the house.





ARCHITECTURAL DIGEST VISITS:

Hal Prince on Majorca

TEXT BY STEVEN M. L. ARONSON PHOTOGRAPHY BY JOSÉ LUIS PÉREZ

"THE MAJORCAN COUNTRYSIDE is not at all a place to go in search of inspiration," observed Robert Graves, for whom the Mediterranean island was nevertheless both muse and mistress, "but admirable for people whose minds already teem with ideas that need recording in absolute quiet—poets, mathematicians, musicians, sculptors." To this heady list, Graves might well have added "producers and directors."

For the past two decades, Majorca has served as the summer stage for the king of Broadway musicals, a man rather too modestly named Prince. A recipient of no less than fifteen Tony awards, Harold Prince has produced and/or directed Broadway shows so peerless they could make up a theatrical Debrett's: among them, *The Pajama Game, Damn Yankees, West Side Story, A Funny Thing Happened on the Way to the Forum, Fiddler on the Roof, Company, Follies, Sweeney Todd, Evita* and—the current triumphs of Times Square—a revived, revised and revitalized *Cabaret* and the fantastic *Phantom of the Opera,* which glided into New York with the biggest advance ticket sale in theater history.

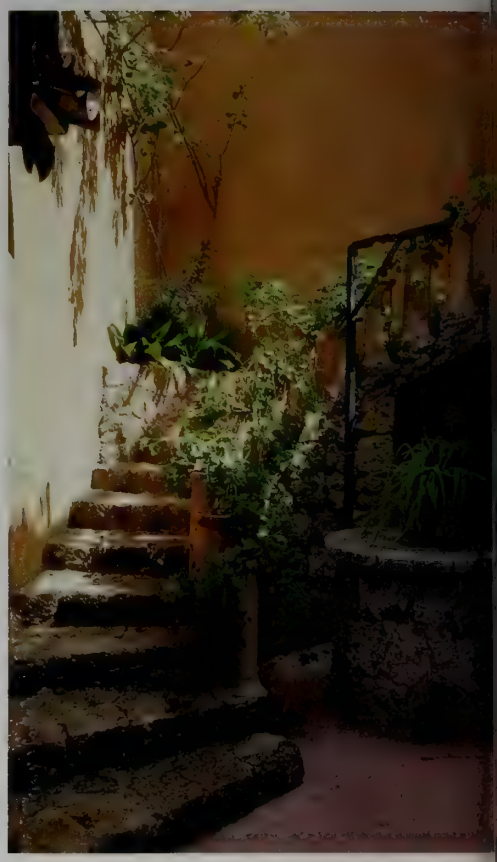
What drew Hal Prince from the neon of Broadway to the balm of Majorca, and what has kept him there summer after languid summer? "I was making a movie in Munich back in 1969, and a member of the cast had a house on Majorca," Prince explains. "From her impassioned description the island sounded like Eden. I'm all for paradise, so as soon as the picture was over I took a plane to Majorca. As she was showing me around, I pointed to the crest of a hill overlooking the little village of Pollensa, about

RIGHT: From the Majorcan town of Pollensa, a climb up 365 steps lined with cypress trees leads to the summer house of Broadway producer and director Hal Prince (inset above) and his family. The villa shares a wall with a small church, open only on Good Friday. "When we came here in 1969, the townspeople still climbed the stairs on their knees in acts of contrition," Prince says. INSET BELOW: The front gate and shutters of the three-story villa retain the soft Italianate colors painted by its former resident, an Italian professor.





"The foundation of the house is a one-story farmhouse," says Prince, who leans against the stone portal. "The former owner had added on two stories and an artist's studio." Over the years, the Princes have installed such modern amenities as a satellite dish.



A circular stone wellhead is next to a winding stairway that leads to the master bedroom. Chimneypots are planted with geraniums.

forty-five minutes from Palma, and said, 'What's that?' and she said, 'I'll tell you when we get to the top.'"

They drove mile after mile up the narrow, rutted road of a mountain, El Calvario—widened and paved now, Prince is pleased to report—past its successive Stations of the Cross. Until they came to the twelfth, near which nestled a one-room church—open, as Prince discovered, only one day a year: Good Friday. But the more important discovery was that the tiny church shared a wall with a three-story rusticated stone house. Just then he heard, in that sacerdotal place, the most secular of sounds: the noise of typewriter keys, coming from a second-story window. The typewriter turned out to belong to the Italian professor to whom the house also belonged. The professor leaned out the window and, knowing Prince's cicerone, with typical Tuscan hospitality invited the two of them in.

As Hal Prince was about to enter, he was overwhelmed to see, off to the left—framed by two long lines of cypress trees—"the most beautiful and dramatic staircase": 365 steps, the professor explained, one for each day of the year, descending in a straight line to the mayor's office in the town

"That's what I fell in love with first—
this house perched on this one acre commanding
the romance of this incredible view."



While the exteriors are Italianate, the Princes painted all the interiors white and installed beamed ceilings to reflect a more Spanish influence. Above the sofa in the upstairs family living room is a poster by one noted Majorcan resident, Joan Miró.

below. Walking into the house's entrance hall, where the dust lay thick, Prince was drawn to an unshuttered back window—"and suddenly the most sublime panorama jumped out at me." Prince's glance pulled in what he and his family would be fortunate enough to fix their eyes on for the next nineteen summers: a garden plateau of giant cacti and olive and almond trees overlooking tiers of fields, a valley of large fincas and, in the distance, the Mediterranean of legend. "That's what I fell in love with first—this house perched on just this one acre commanding the romance of this incredible view," he says. As serendipity would have it, the house was being put up for sale. With directorlike decisiveness and producerlike pugnacity, Hal Prince bought it.

What he got was a villa not Spanish but lavishly, deliciously Italianate. "The professor had great taste—great *Italian* taste," Prince laughs. "I thought, 'What is this house doing in Spain? Why isn't it on the Via Appia?' I happen to think the mix is fun. Spaniards paint their houses white, like North African houses; instead the professor had painted his that Italian stucco color, ocher or bis-



cuit. And I decided not to change it."

The professor had done far more than just paint walls. He had taken a one-story farmhouse, built on a twelfth-century foundation, and enlarged its possibilities by constructing over a period of time two sturdy stories and—to drink in the long, intoxicating view—a roof terrace complete with showers and a bar. The professor had also put in a pool and planted herb, vegetable and flower gardens. "We have lots of rosebushes," Prince sighs, "only our gardener has never been able to have the rosebushes and us here at the same time. Whenever we arrive he says nostalgically, 'You should have seen them!'" Despite the roses' absence, the house is positively embowered—foliage is everywhere, irradiated by combustions of orange and purple bougainvillea.

If its carapace remains Italianate, the house inside is Spanish, with a vengeance. "When we bought it the furnishings were Italian too," laughs Prince. "The house was very elaborate, full of red damask draperies and

The wicker furniture was bought locally, and the upholstery and draperies were also made in Pollensa. "This house is the antithesis of our New York apartment," Prince says. "I like things to be spare, not messy. Here there isn't a lot of clutter." The living room's marble-tile floors were retained to keep the house cool.

red velour hangings and brocade wallpaper and big marble pieces and gold cupids holding onto things. One room was even paneled from floor to ceiling. It was all pretty dark and claustrophobic. I knew right away what it should look like—space without ornaments, without a lot of interference. So I just went and painted everything white. I mean, it's the same with a show—if I can't figure out what it should look like, I shouldn't stage it, right?"

The house had come with two living rooms (upstairs and downstairs), two bedrooms, a couple of big empty studios and some unused rooms off hallways, at half-landings. Prince and his wife, Judy, proceeded to put their new house in order. "We made bedrooms every place we could," he says. "Out of a laundry room we made a bedroom, and out of one of the studios on the third floor we made three bedrooms, one for each of our two kids and a guest room. We turned the whole second floor into our bedroom, an L-shaped bed/sitting room. Altogether we now have eight bedrooms, and many of them have terraces and fireplaces."

The Princes then added windows to let in the warm Spanish light. They also put in Spanish beamed ceilings—the floors were already resoundingly Spanish, made of a kind of indigenous marble particularly effective for keeping houses cool in summer. The first piece of furniture the Princes purchased was a baby grand piano. Next came beds—the ones in the house were Italian, so they repaired to a factory at the bottom of the 365 steps and bought Spanish beds. From the shop next door they ordered wicker furniture and selected cotton fabrics in a variety of patterns.

As for art, the Princes kept it simple. "We stayed away from all that. We just took a poster that Miró, our island celebrity—he lived in Palma—had done for the tourist board and we put it over the sofa in the upstairs living room. And then we filled in with

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TOP: The rear loggia, with its tiled floor and arched doorways, is used by the Princes for alfresco dining. "There are easily twenty guests here each summer," says Prince. "There's almost no one I've worked with who hasn't been here at least once." ABOVE: Prince says that although every morning he goes into town and buys "an indulgence of daily newspapers, they are all a day behind, and I can live with that very nicely."

"I get the composer in, I get the choreographer in, and we sit on top of the mountain or go up on the roof and yap about notions and concepts."

Midwest





Thematic Relationships

The Singular Aesthetic of a Couple's Two Residences

INTERIOR DESIGN BY THOMAS BRITT, ASID
TEXT BY CHARLES BRICKER
PHOTOGRAPHY BY JAIME ARDILES-ARCE



OPPOSITE ABOVE: "It's classic Georgian, copied from 18th-century Virginia houses," says Thomas Britt of his clients' midwestern residence, which is set back on a sweeping lawn. OPPOSITE RIGHT: In the entrance hall, a Roman-style *faux*-stone cistern is flanked by marble urns with bronze-doré mounts. "I wanted to keep the entrance hall simple and direct," Britt says, "with a few strong pieces playing off the white walls and hardwood floors." OPPOSITE LEFT: A French jardiniere stands opposite the Chippendale-style gilt mirror paired with a George II console, both from Frederick P. Victoria & Son.

ABOVE: Louis XVI-style armchairs from Frederick P. Victoria & Son and a George II-style giltwood console "give the living room a sense of tranquillity against a background of drama," says Britt. Above the fireplace, an English gilt mirror is flanked by two Qing Dynasty porcelain vases. Drapery and upholstery fabric from Clarence House. Dhurrie carpet is an antique.



ABOVE: Late Qing Dynasty vase-lamps, a Chinese low table with marble inset and the Qing Dynasty famille-rose garniture set on the mantel continue the Oriental theme in the library. Floral fabric is from Clarence House; Stark carpet.

OPPOSITE: Britt commissioned the hand-painted wallpaper in Hong Kong "to create a garden atmosphere in the dining room," he says. It is a copy of an 18th-century Chinese paper. The table is set with antique silver pieces and etched crystal.

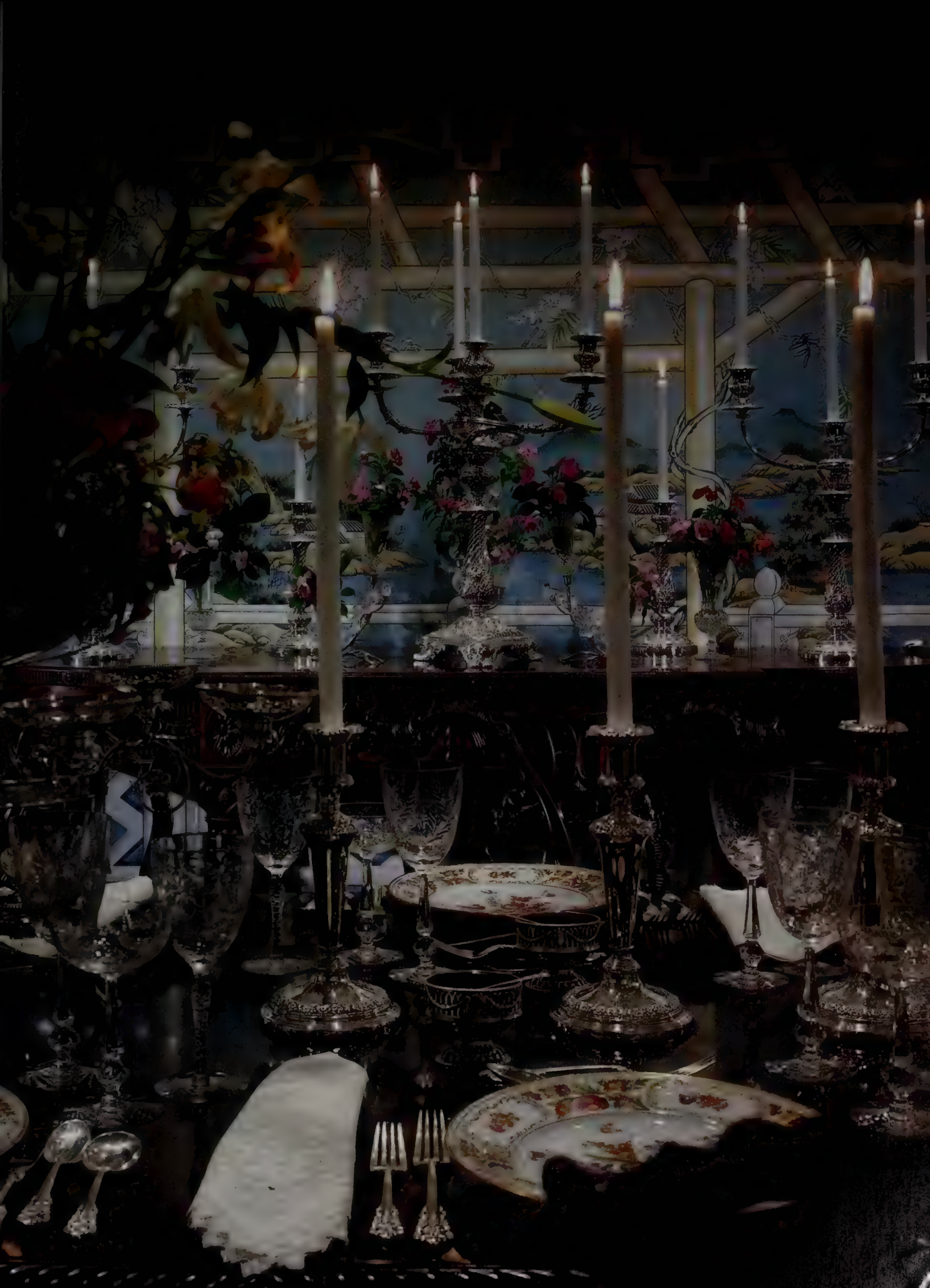
THOMAS BRITT'S INTERIORS for two strikingly different houses, separated in space and time but owned by the same clients, are unified by the designer's unfailing flair for drama. One house is a Georgian-style brick residence built on the outskirts of a big midwestern city around 1920. The other is a weathered vacation house overlooking the Pacific and built in the 1960s.

The midwestern house sparkles with allusions to the Oriental craze that swept eighteenth-century Europe as cargoes of silks, porcelain and wallpapers arrived from China, and cabinetmakers such as Thomas Chippendale turned out Rococo variations on Eastern themes. The California house also looks to the Orient: to the red-and-black lacquer, gold leaf, ornate carving and sculpture of Thailand and India.

"It all began with the main house about fifteen years ago, when my clients asked me to redo their sunroom," says Britt. "Then came the living room; after that, the dining room, and so on, in stages. But when they asked me to do the California house, we did it all in one blow."

The original sunroom was a haven of "conservative chintz," Britt recalls. "So I thought to myself, 'What they probably want is another marvelous kind of nostalgic chintz look.' But it turned out they didn't want that at all." Since Britt prides himself on knowing what his clients *do* want—usually before they themselves know—he put his intuition to work. "I had a wonderful geometric-patterned Italian fabric that I hadn't even ordered for them, but I pulled it out anyway. The wife took one look and said, 'Oh, that's exactly what I want!' "

She wanted drama, and because drama is Britt's stock-in-trade, clients and designer were able to embark on a long-standing and deeply congenial relationship. "We repeated the sunroom process with the living room," says Britt. "I found out she was tired of those pale, traditional celadons and the chintzes and the Georgian furniture. So I ended up doing the walls aubergine and reupholstering six Louis XVI-style chairs in canary yellow."







Despite his clients' openness to new horizons, Britt says, "The California place came as a surprise—never in my wildest dreams did I think they'd buy a contemporary house. Still, having raised four children in a Georgian mansion, they wanted to simplify life during their jaunts west. Aside from living and dining space, there's just the master bedroom, a study and a guest room."

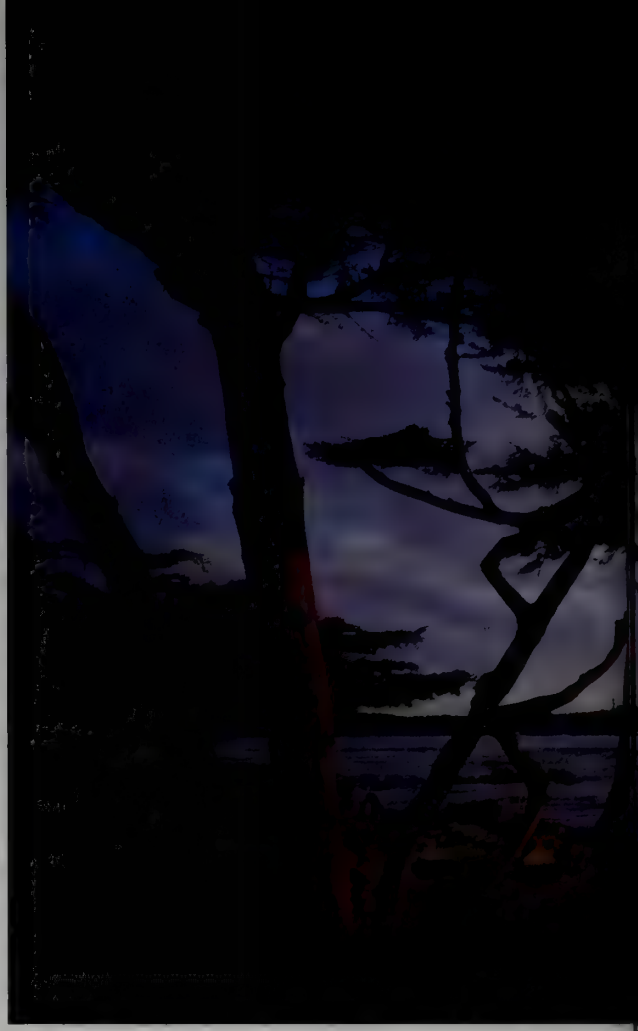
Because coastal weather, often foggy and windy in this part of California, isn't always conducive to sitting outdoors on the deck, Britt brought the seascape indoors with great expanses of mirror, and upholstered chairs and sofas with fabric specially woven in Thailand. "It's a sort of paled-out bluish gray that reflects the sea and sky," says Britt. "I wouldn't say the result is 'undecorated' exactly, but it is a literal continuation of nature."

Britt has improved upon nature by scattering random-size bronze balls indoors and out. "You enter the house from the road through a Japanese-inspired garden full of huge boulders. I thought it would give the whole place a kick to use these balls in Surrealist groupings, like a de Chirico painting. They continue into the entrance hall and right out onto the deck, which wraps around the house."

He added further Surrealist drama to the deck with pedestals made from Spanish grain threshers. "They're studded with pebbles that are razor sharp. I crowned them with vast bronze vessels from India—one is four feet across."

The garden of the midwestern house contains its own references to de Chirico in the shape of four extravagant

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PRECEDING PAGES: "The clients' California house is really a pavilion with a high beamed ceiling," says Britt. "And the upholstery echoes the hues of the ocean and sky." An antique carved and lacquered Thai musician's stand with gold leaf and glass insets is the living room's centerpiece. Drumlike porcelain garden seats are from Sichuan Province. Sisal floorcovering from Stark.



ABOVE: Pine and cypress frame the view of the Pacific. OPPOSITE BELOW: The glass-topped dining table with Indian base is surrounded by pickled pine armchairs from Bielecky Brothers. Lacquered box and candlesticks are from Thailand. BELOW: The master bedroom is an understated complement to the outdoors. An Indian vessel and Thai bronze balls are beyond the glass.





Portrait of an Age

Evoking Turn-of-the-Century Style in Manhattan

INTERIOR DESIGN BY RICHARD V. HARE
TEXT BY LOUISE BERNIKOW
PHOTOGRAPHY BY ALEC MARSHALL

A turn-of-the-century apartment with interiors by Richard Hare provides a neo-Georgian setting for the resident's collection of paintings, drawings and English antiques. LEFT: A pair of late-17th-century Dutch altar candlesticks rest on the living room mantel beneath *Portrait of a Lady*, 1867. Edward Fields carpet. BELOW: An 18th-century watercolor hangs above *Tahitian Woman with Flowers* by George Biddle and *Cottage Interior* by Irish artist Sean O'Sullivan. A Portuguese armchair is paired with a Chippendale secretary-bookcase.







OPPOSITE: *The Sphinx*, 1899, by Joseph Lindon Smith is grouped in the library with a pencil sketch entitled *Girl Seated* by William Glackens, upper right, and a Van Gogh drawing, *Man in an Overcoat*, lower right. At far left, top, is a sketch by John Singer Sargent hanging over Achille Laugé's 19th-century *Portrait of an Artist Wearing a Hat*. At left of the center painting, *Chair and Hat* by Charles Müller is paired with a Sir William Nicholson sketch, *Woman Reading a Letter*, 1910. Brunschwig & Fils chintz. Rug from Stark.





THE BRASS UMBRELLA stand gleams in the hallway. The rich, dark sheen of oak and mahogany is everywhere, along with the faint whiff of lemon polish and a whisper of a taffeta skirt rustling away. We are in Manhattan, surely, but perhaps in an earlier time. Standing on the musician's gallery above the double-height living room, one would not be surprised to look down and see Edith Wharton and Henry James, teacups in hand, conversing on the sofa below.

The apartment occupies the eighth and ninth floors of an Upper East Side building designed by Charles Platt in 1906. Its high living room with massive windows faces north, and was originally used as an artist's studio. The current resident arrived after finding herself a widow whose children were grown and whose large Manhattan brownstone was too big for her. As a living answer to the common lament that Americans care little for the past and are always discarding things, this woman wanted her new apartment to contain her heritage—the furniture and, particularly, the art collection she had inherited from her family and lived with all her life. For help, she turned to New York designer Richard Hare.

"He was willing to use what I had," she says of Hare, "and he worked harmoniously and lovingly with the things that are so important to me. It was more a job of coordina-

ABOVE LEFT: A Regency crystal-and-gilt-bronze chandelier illuminates the dining room arranged with a mahogany Sheraton table, 19th-century Chippendale chairs, a Hepplewhite sideboard and serving table. The George I-style mirror is juxtaposed with Waterford lustres and group of wine decanters.

LEFT: Charles Foster's *Gentleman in His Study*, 1888, is accompanied in the upstairs library by sketches and drawings by such artists as George Luks, Saint-Aubin, Albert Sterner and Walter Greaves. Tartan fabric from Lee Jofa.





She wanted her new apartment to contain her heritage—the furniture and the art collection she had inherited from her family and lived with all her life.

tion than creation, but it took just as much care." For his part, Hare, who hates "precision and perfectionism," says he simply arranged what the resident already owned in a way that would be comfortable yet "unique, very much her. It so happened it all worked well," says Hare, and adds that the result is "definitely a town house, very cosmopolitan."

The art collection was assembled with a fiercely independent taste. Commercial value, for example, doesn't interest the resident, who would "never sacrifice something I like because it isn't expensive." Obviously one of the things she does like is people. Almost all the paintings and drawings, which cover every available inch of wall space, are portraits. Many of the subjects are people whose names have been lost to history, but others are quite well known: D. H. Lawrence, W. H. Auden and actor David Garrick, among others.

The artists represented in the collection also run the gamut from the known to the unknown—there is a sketch by Sargent, a drawing by Van Gogh, a bright Tahitian study by George Biddle and a portrait by Marcel Vertès, who is better known for his stage designs. Also throughout the apartment are works by artists who lived in France, England or America in the nineteenth and twentieth centuries and whose names would now bring only a puzzled frown to the brows of cognoscenti.

The only room in the apartment actually "made new" is the master bedroom, where Richard Hare designed draperies, furniture coverings, and bedcovers for the mahogany four-poster in a chintz patterned with antique roses. The entire effect is "all new and fresh, wonderfully romantic," says the resident. And although she has a variety of convenient places from which she might conduct her work—organizing special events for several charitable organizations—she more often than not finds herself spreading notes and calendars over the bed and the floor, pulling the telephone over and working comfortably in her bedroom.

Richard Hare's major contribution to the way the apartment looks was, in the resident's words, "his genius at hanging the paintings. I've tried to learn from him, and now I think I have an eye for it too." In the bedroom are "things that don't require a great deal of study. You want to be conscious of nice things, but the art you want to study goes in other rooms." The upstairs sitting room is hung mainly with drawings; more formal oils are in the living room. Since all the rooms are well lit, both designer and resident decided to add picture lights over only the most important paintings—traditional picture lights, nothing newfangled.

Henry James and Edith Wharton would feel right at home in this civilized atmosphere. Their conversation would be congruent with their surroundings, there among the Chippendale and Heppelwhite, a fire glowing, their damp umbrellas waiting in the stand at the door to ease their transition from the comfort within to the harsher city outside. □

In the master bedroom, an array of French and English 18th- and 19th-century drawings, including one by Petitjean, center, are displayed above an English mahogany open bookshelf. At right, top, is *Antoinette*, an early-19th-century work by C. Roth. Floral chintz and wallcovering from Cowtan & Tout.





Antiques: Stools

High Styles for a Humble Object

TEXT BY JAMES S. WAMSLEY

BENEDICTE PETIT

THE CHAIR MAY aspire to become a throne, but the stool seeks only a career of faithful service. The stool stands alone, so to speak, playing its curious role in the pageant of furniture: demure and self-effacing, essentially limited in reach and grasp, the eternal sidekick in any room.

But be it ever so humble, the stool need never be homely. Stools may be as beautiful as they are useful. And even if we cannot quite describe the stool's history as exalted, it is worth noting that for much of mankind's search for a good place to sit, the stool has been our overwhelming choice.

Ancient Egyptians enjoyed many types of stools, including some made of reed and bent wood. But two basic styles predominated and were passed along to, and named by, the Greeks. The simplest was the *diphros*, a rectangular seat on four straight legs, sometimes braced with stretchers. Another folding-leg variety was the *diphros okladias*—an X-frame stool—which the Greeks embellished with simulated animal feet, a continuation of the earlier Egyptian style. In Greek households, the *diphros* and the *diphros okladias* forms were used democratically by rich and poor alike.

The Greeks also used many pure footstools, both as footrests and as aids for mounting their high sofas, or *klines*, on which they slept or ate. Dignitaries used footstools in stepping up to the rare *thronos*, or throne chair, but when they pulled up a chair proper, it was usually that sleek creation called the *klismos*, sometimes enlivened with embroidered and dyed cushions or coverlets.

The Romans liked the Greek shapes, but naturally made them grandiose. The *diphros okladias* with its gracefully curving members was renamed the *sella curulis*, literally "seat of office," and was occasionally

Stool (one of a pair), France, late 17th/early 18th century. Gilt wood; 19⅛" x 26⅝". Bold carvings of rosettes, acanthus leaves and lion's paws ornately detail the X-shaped support of this *tabouret de cour*, or court stool, which would have been reserved solely for a duchess's comfort at court. Aveline, Paris.



LEFT: *Stool,* England, circa 1760. Mahogany; 18" x 23". Enhancing a George III carved-knee and pad-foot stool, silk and wool needlework upholstery—circa 1720 and perhaps French in origin—depicts Mars and Venus amid a classical landscape. John Keil Ltd., London.

BELOW: *Pair of Dagobert Stools,* Russia, circa 1790. Mahogany and gilt brass; 25⅛" x 25⅜" each. Gilt-brass elements ornament the attenuated form of two Dagobert stools, named after a medieval Frankish king under whose reign the arts were revived. Camoin, Paris.



The upholstered French stool called the *tabouret* was an honored seating place for those in the presence of royalty.



created of bronze. There was a variety of low ornamented footstools as well.

The pleasing furniture shapes of ancient times were less evident in the Middle Ages, but chairs like the *thronos* continued as ceremonial symbols of the rich and powerful. The commoner endured three-legged stools, usually round but sometimes with triangular seats, or the slab-ended stool with its construction hinting at Gothic buttresses. A French version called the *escabeau* was a prominent example of this device.

In Britain, the decline of feudalism—marked by the victory of Henry Tudor in 1485, ending the Wars of the Roses—opened an era of some concern for domestic comfort. But old habits were hard to break. The stool, in jointed or trestle form, remained dominant through Elizabethan and into Jacobean times.

In the meantime, Renaissance nobility in both France and England refined seating etiquette to exquisite levels. The richly upholstered French

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Stool (left), attributed to George Smith, England, circa 1810. Mahogany and ebony; 18" x 22½". Based on a carved and painted prototype by Charles Tatham, an upholstered stool exemplifies the integration of Greco-Roman influences into English Regency furniture. Didier Aaron, New York. *Stool* (right), England, circa 1835. Mahogany; 18½" x 15¼". Sinuous lines and restrained detailing lend delicacy to this graceful form. Vernay & Jussel, New York.



FELICIANO

LEFT: *Joint Stool,* United States (Massachusetts), circa 1700. Maple and pine; 19½" x 13½". The heavy leg turnings and block joints suggest the craftsman might have apprenticed in England. Bernard & S. Dean Levy, New York.

OPPOSITE: *Stool,* Sweden, early 19th century. Gilt wood; 21" x 26". Inspired by the Roman folding camp stool, a regal form bears Neoclassical motifs that include rosettes, a lion-mask and fluting. Florian Papp Inc., New York.

BELOW: *Pair of Stools,* France, circa 1865. Gilt wood; 16" x 12" each. Two twisted-leg stools, gilded to reflect the splendor of Napoleon III's court, exemplify the revival of 17th-century turning styles. Philippe Farley, New York.



FELICIANO







Gardens: The Royal Greenhouses at Laeken

King Leopold's Flights of Fantasy in Belgium

TEXT BY THEODORE JAMES, JR.
PHOTOGRAPHY BY HARRY HARALAMBOU



THE NINETEENTH CENTURY was an era when the crowned heads of Europe vied with one another in the creation of grandiose schemes—opulent palaces, vast parks and gardens, majestic boulevards and monuments. No expense was spared, for during this age of imperialism, royal rivals paid for their extravagant designs largely with funds derived from exploitation of colonial resources and people.

Leopold II, king of the Belgians, was no exception. Much of the wealth from the Congo Free State was used to finance his ambitious plans for turning Brussels into Europe's most resplendent capital. The list of Leopold's

ABOVE: The Congo House is one of the most elaborate structures in King Leopold II's "city of glass." Designed by the royal architect, Alphonse Balat, it was erected on the grounds of the royal palace around 1886. LEFT: In the Azalea House, Boston ferns spilling from hanging baskets cool the blaze of color below.



The greenhouse gardens were designed by English landscape architect John Wills to resemble tropical forests. Across a carpet of mosslike selaginella, Diana the Huntress surveys the glass house named for her. Tree ferns, palms and orchids thrive in the humid air.

achievements is impressive: scores of city parks and gardens, a vast forest park outside Brussels, the museum of Congolese art at Tervuren.

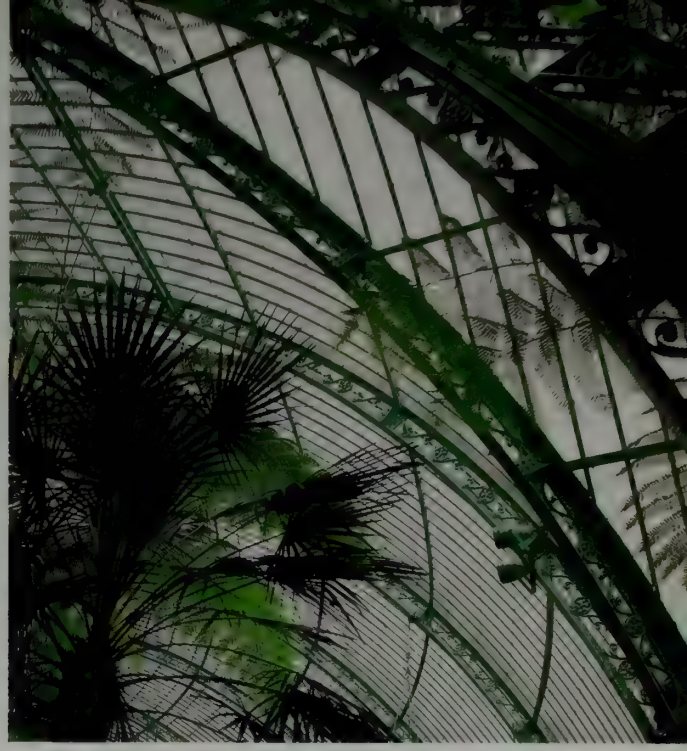
But the glorious greenhouses at Laeken are perhaps the monarch's most memorable contribution to Belgium. Inspired by the greenhouses at Kew and by the Palmengarten in Frankfurt, Leopold decided to recreate the tropical forests of the Congo within a few yards of the palace.

In 1874 he began the fulfillment of his glass-and-iron dream by commissioning the royal architect, Alphonse Balat, to design and build a winter garden, the first part of a fantasy complex that would ultimately encompass over 200,000 square feet of glassed-in greenery. Taking nearly twenty years to complete, the greenhouses would contain the most extensive private botanical collection in the world, including specimens from every continent.

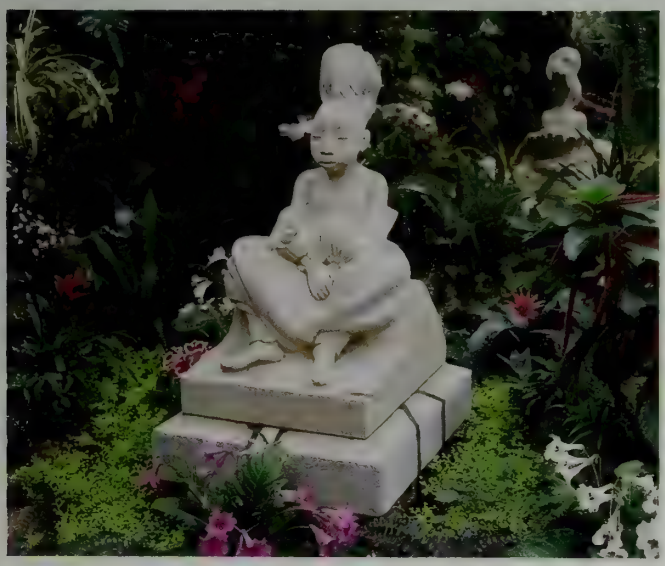
The design of the botanical area, with its rockeries, floral compositions and exotic plants, was entrusted to John Wills, a well-known English landscape architect. Surviving correspondence indicates that the Balat-Wills collaboration was substantially supplemented by Leopold's own creative concepts and horticultural knowledge.

Of all the components at Laeken, the Winter Garden is the masterpiece. The design is in two distinct parts, but the result is a subtle, harmonious fusion into one. The first, the central dome, is surmounted by a twelve-sided lantern topped by a replica of the Belgian royal crown, supported by a colonnade of thirty-six Doric pillars. The second is a circular gallery, its base resting on a low plinth and the upper parts set against the structure of the central dome.

Victor Horta, today universally recognized as the father of Art Nouveau, assisted Balat during the construction of the greenhouses, learning to recreate nature's curved forms—the basic components of the style—in iron and glass. As Jos Vandenbreeden has written, "The exploitation of interior and exterior space, the interplay of illusion and reality brought about by these structures of glass, and nature's share in this program of construction are . . . factors that contributed to the advent of Art Nouveau and opened the way to new progress in architecture." Victor Horta confirmed this in his will, writing, "Everything I achieved in the architectural field, I owe to Balat." Thus, at the turn of the century, the tone of architecture in western Europe was set in Brussels.



ABOVE: Elaborate wrought-iron stanchions of the Winter Garden are the work of Victor Horta. A pupil of Balat, he was a master of what became the Art Nouveau style.



A statue of Prince Vogo, a gift from the people of Thailand, is poised serenely in Narcissus's House, also called the Mirror House. A background mirror reflects the brilliance of the setting.

Although construction was not completed until 1893, Leopold II chose to hold an inauguration ceremony for his fantasy creation by honoring the armies of workmen who had helped realize it. At 2:00 P.M. on December 21, 1891, masons, carpenters, electricians, ironmongers, mechanics, sculptors, painters, decorators and gardeners assembled in the vast Orangery. Palace servants circulated among the crowd of seven hundred, offering refreshments. At four

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King Leopold decided to recreate the lush tropical forests of the Congo within a few yards of the palace.

BELOW: Primroses, gloxinias and daisies bloom under towering tree ferns in a conservatory off the Great Geranium Gallery. Medinillas bend above a bench at the path's end.



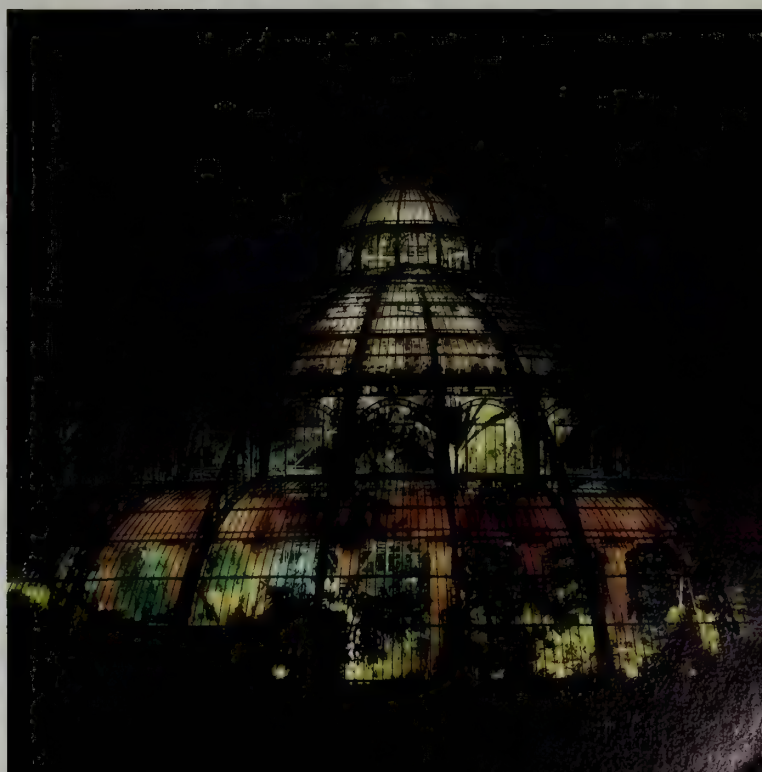






LEFT: Hydrangeas ascend a stairway leading to the Great Geranium Gallery. Curving fronds of sword ferns accentuate the mounded blossoms, and a kentia palm guards the entrance.

ABOVE AND BELOW: The Winter Garden, or Great Rotunda, is the masterpiece of the complex. Alphonse Balat's superb design in two parts—a central dome topped by a royal crown, resting on a Doric colonnade and a circular gallery—is said to have inspired new developments in architecture at the turn of the century.





Georges Clemenceau (1841–1929), the French premier who propelled his country onward in World War I, was known as "the Tiger." La Grange Batelière was built circa 1927 by Clemenceau's son, Michel, in the style of the Vendée, the statesman's birthplace. BELOW: Committed to preserving the memory of her father-in-law, Madeleine Clemenceau has overseen the house since it was opened to the public after the death of her husband.

OPPOSITE: The carved portico and caryatids, from a 17th-century church in Burgundy, mark the entrance to the library. BOTTOM: A cylinder jar with ivory elephant is from one of Georges Clemenceau's trips to the Orient; the photographs are of Clemenceau in India.

La Grange Batelière

A Son's Tribute to French Statesman Georges Clemenceau

TEXT BY CATHERINE STYLES-MCLEOD
PHOTOGRAPHY BY MARIANNE HAAS

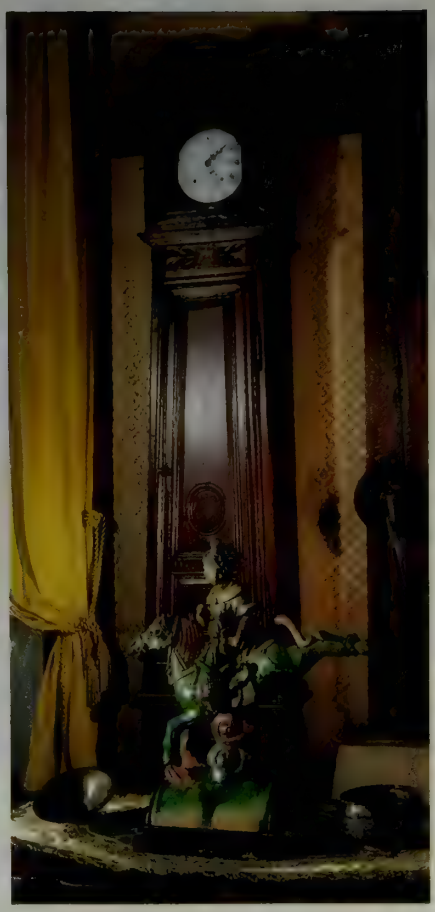


THERE IS SOMETHING tigerlike about the bust of Clemenceau sculpted by his friend François Sicard. The head juts defiantly forward; a flowing mustache tempers a mouth seemingly ready to attack. Indomitable, ruthless, apparently indefatigable, Georges Clemenceau—doctor, journalist, philosopher and preeminent French statesman of the Great War—was known as *"le Tigre."* La Grange Batelière, the house built by Georges Clemenceau's son when "the Tiger" was nearing the end of his days, is an extraordinary example of filial devotion; from the very start, it was intended to be filled with memorabilia of the great humanist and poet.









LEFT: The timber-framed great hall exhibits Clemenceau's mementos, many of which were gifts. In the foreground is a Sèvres biscuit-porcelain figure group by Louis-Simon Boizot. Famille-verte fishbowls and Japanese prints flank the door to the study. Vitrine, left, holds porcelain, jade and glass objects. On the rustic sequoia-wood table at right is Jacques Caffieri's sculpture *A River*. ABOVE: A Ming roof tile and an 18th-century tall-case clock that belonged to Clemenceau are now set near a window overlooking the garden.

This heritage of duty and respect was handed down from generation to generation. "My father formed me. I owe everything to him," Georges Clemenceau once remarked. Benjamin Clemenceau practiced medicine and was also involved in republican politics, which, at the time, meant opposition to the French imperial family. In 1858, when he was briefly imprisoned for his political activities, he left one resounding message with his eldest son: "If you want to avenge me, work!" It was a command Georges never forgot.



LEFT: Souvenirs in the study—photographs and sketches of Clemenceau during World War I—characterize a political life. To the left of the statuette of the statesman as soldier is a copy of the Treaty of Versailles. Clemenceau devoted himself to an international reconciliation after the war. Next to a caricature of Clemenceau, gun raised, is a photograph of his American wife, Mary Plummer, at 20. Above, the aircraft carrier *Clemenceau*.

BELOW: An 1893 newspaper portrays one of the Tiger's contests; duels, both physical and verbal, punctuated his career, prompting numerous political cartoons. *Au Soir de la Pensée*, Clemenceau's philosophical text of 1927, lies open to a dedication to his son, Michel. Next to the pipes is Winston Churchill's *Thoughts and Adventures*. Clemenceau's calling cards, as mayor of Montmartre, are at right. OPPOSITE: Of his garden in La Vendée, he wrote, "When I'm there, seated on my bench, I am happy." The garden at La Grange Batelière was planned by Michel Clemenceau and includes a lily pond in honor of the statesman's friendship with Monet. Across the Loing River is a grove of some 300 poplars.



There were no famous names in the family genealogy, but there was a modest château, set near the Lay River where it meanders through the Vendée region of western France. Doctors, printers, lawyers, landowners and the occasional aristocrat—Georges Clemenceau had a wide variety of professions and political persuasions in his background, which was underscored by memories of the extreme suffering the Revolution had brought to this corner of France. The Vendée bred passionate commitment to the land and to ideals.

At nineteen, Georges Clemenceau left to complete his medical studies in Paris. Like his father, he was imprisoned—for opposition to Napoleon III. Then, in 1865, with medical diploma in hand, he set out for the United States to study the Constitution, teaching French history and literature in a girls' school and writing a series of articles on post-Civil War conditions for a Paris newspaper. He also fell in love with and later married one of his American pupils, Mary Plummer. Returning to Paris in 1869, he advanced, retreated and swept forward again on the tide of political affairs. As mayor of Montmartre he found time to open a medical clinic twice a week for the poor of the arrondissement. Tuberculosis was common. Of his daily struggle with reality and poverty, he mused, "Suffering and joy, hatred and love, there, as elsewhere, weave the web of life."

The web of his own life grew more complicated. He often withdrew from politics to play an equally active role as a journalist, sometimes seizing the limelight when his convictions precipitated him into fighting actual duels with his opponents. The newspaper he founded in 1879, *L'Aurore*, gave voice to Emile Zola when the infamous Dreyfus affair was ripping France apart with anti-Semitism. Wrote Georges Clemenceau, one of the founders of the League of the Rights of Man: "The human rights cause is not divisible. One must be for or against." It was in *L'Aurore* that Zola published his historic letter defending Dreyfus, "*J'Accuse!*"

Clemenceau's test of greatness came with World War I. In 1917, at seventy-six, he exhorted his country onward as minister of war and premier of France. His most treasured possession was a bunch of ragged poppies hastily pushed into his hands by a soldier while he was visiting the trenches.

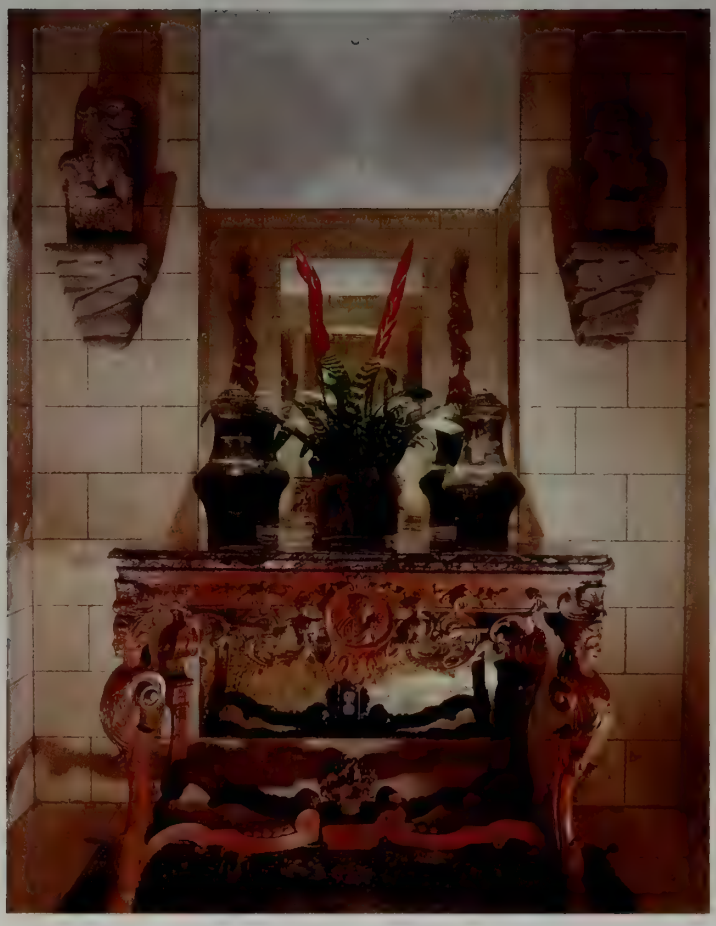
After the war he traveled to the Orient, which had always intrigued him, and then returned to the United States, where he was cheered by enthusiastic crowds. Shortly afterward, his public life came to an end. The "Father of Victory" withdrew to a peasant cottage in the silvery dunes of his native Vendée, looking out across the sea, while at Moret-sur-Loing, a gentle medieval town in the Ile-de-France, a strange house rose between the Loing River and the Loing Canal.

"They told me the Tiger's son was building," Madeleine Clemenceau remembers. "I wanted to see the house—so eccentric, everyone said, with its thatched roof. I walked past and saw Michel getting into an enormous car." (Later she learned that Georges Clemenceau's friends had insisted on offering him a Rolls-Royce after the war. He accepted, on condition that he could give a check to the workers who had made it.) Once or twice Madeleine met Michel while she was picking wildflowers on his land. "Please keep on picking the flowers," he told her. "My father loved flowers."

Destiny took a hand. Madeleine's

continued on page 260





On Nob Hill

A Formal Cadence in San Francisco

INTERIOR DESIGN BY RONALD CROSETTI
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY MARY E. NICHOLS

Each room has its own notes of color provided by a rich and eclectic variety of furnishings.

ABOVE: A pair of Fu dogs from the Qianlong period are mounted on the stone walls designer Ronald Crosetti created for the entrance hall of Neil and Martha Harlan's formal San Francisco apartment. The Régence-style console table holds Han Dynasty glazed pottery. RIGHT: An antique tortoiseshell mirror flanked by Venetian crystal wall appliqués hangs above the living room fireplace. On either side are Italian giltwood armchairs with Aubusson upholstery. Tang reliquary jars and a pair of funerary sculptures of court ladies are displayed on the Louis XV mantel. Wall fabric throughout from Brunschwig & Fils.











"I wanted to create an apartment that would be completely comfortable and functional as well as very attractive," says Ronald Crosetti. PRECEDING PAGES: A six-panel Japanese screen depicting an emperor and sages dominates one wall of the living room, which also features a pair of Spanish colonial stone capitals from Mexico. Atop the left capital is a Han incense burner, and at right is a three-legged Ming celadon bowl. Black delft jars used as lamps stand on Chinese lacquered cabinets bracketing the sofa. Mir Serabend carpet is turn-of-the-century Persian.

SEVERAL YEARS AGO Neil and Martha Harlan began to realize they were getting distinctly tired of the thirty-seven miles of freeway that ran between San Francisco and their house in Portola Valley, one of the woodsy suburbs on the peninsula south of the city.

They were spending more and more time on the road. Neil Harlan, then chief executive officer of a company headquartered in San Francisco, was also involved in numerous outside activities, particularly the San Francisco Ballet (as chairman of the board of trustees), the San Francisco Symphony, and the San Francisco Education Fund, a private organization devoted to supporting the public schools. Mrs. Harlan is active in the Archives for the Performing Arts.

Thanks to all this, the Harlans were dining in San Fran-



OPPOSITE: A pair of Louis XV fauteuils with tapestry upholstery are among the Harlans' extensive antique collection. Art includes a landscape with peacock. Drapery fabric, Brunschwig & Fils.

ABOVE: Louis XVI-style armchairs and a Queen Anne game table with a Han Dynasty glazed-pottery centerpiece occupy a corner of the living room. View is of Russian Hill and the bay.

cisco an average of three times a week. The time had come, they decided, to find a place in town. At first they rented a furnished apartment, without any intention of giving up the suburban house that had served them so well while their children were growing up. One day, however, a real estate agent asked Martha Harlan if she would like to see something that had just become available in the neighborhood. "And there was our apartment," Mrs. Harlan recalls. The timing was right, of course.

"We loved Portola Valley, but we moved *to* something, not away from something," says Martha Harlan. What they found was an apartment high on Nob Hill. For him the chief appeal is the location. After years in the suburbs, they are right near the center of town: a few blocks up from the financial district and only a few yards from such San Francisco institutions as the Fairmont Hotel, the Pacific-Union Club and Grace Cathedral.

For Martha Harlan the appeal is the view of hills and skyline silhouetted against the bay. When the buildings are misted in fog, the view becomes a subtle palette of luminous gray—the same color the Harlans wanted as backdrop throughout the apartment. "I love the color," Mrs. Harlan says. "It seems to meld into the sky."

Choosing the perfect gray wasn't easy, but once the choice was made, designer Ronald Crosetti used it in a variety of textures and fabrics. The living room walls are covered with gray linen, while the dining room is a cocoon of silk damask in the same tone. Even



the kitchen repeats the color, crisply accented with white.

Within the elegant monotone, each room has its own notes of color provided by a rich and eclectic variety of furnishings and accessories. Most of the antiques the Harlans have collected for the apartment are either in warm, fairly light tones or are painted or lacquered. Crosetti admits he has a special weakness for unusual chairs, and the apartment is indeed something of a world tour of distinctive styles. The gilt armchairs that flank the living room fireplace are Venetian, according to Crosetti, and once belonged to Countess Mona Bismarck. Examples of Swedish

"The colors throughout the apartment are subdued," says Crosetti. "I didn't want it to look as if it had been decorated yesterday." LEFT: A two-panel Japanese screen is displayed in the dining room, where a mahogany table is set with 19th-century ironstone and George III silver candlesticks. BELOW: Swedish Empire gilt mirrors flank a painting after Claude Lorrain. The small chests are also Swedish, as are the crystal lustres and 19th-century chandelier.

OPPOSITE: English coaching scenes and children's book illustrations hang in the master bedroom, which features a Louis XVI-style mahogany bureau, a circa 1750 Portuguese side chair and a George III bedside washstand. Tilt-top pedestal table, foreground, stands between 19th-century Swedish armchairs upholstered in tufted glove leather.





Empire and eighteenth-century Portuguese are other highlights of the collection.

The muted tones of the chairs' tapestry covers—some original, some new—are repeated throughout. Other notes of soft color come from jades and Oriental porcelains, many in shades of celadon. Prints and engravings, most often of animals—"I like animals and I like a little sense of humor," says Martha Harlan—fill the walls.

The unifying palette underlines the spaciousness of the apartment. The transition from suburban house to urban apartment has been eased by an apartment that is large enough to have some comfortable nooks of extra space. Each of the owners has a private study, and additional rooms are available for a constant flow of guests.

Although the apartment is not in an old building, the feeling is neither temporary nor contemporary, thanks in part to the plinths, moldings, stone facings and glass doors Crosetti added to what otherwise would have been a "very modern and uninteresting space," he says.

Although the Harlans think of the apartment as home base, and Neil Harlan uses it when he comes to San Francisco for board meetings, the Harlans are in residence primarily during the spring and fall. Martha Harlan admits she sometimes misses the informality of the suburbs, so for a change of pace they head to a Victorian cottage in Maine in the summer and to a Florida townhouse in winter—both counterpoints to the thoroughly urban sophistication of their San Francisco residence.□

Spanish Combinations

Mudejar Meets Modern Outside Toledo

TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY JOSÉ LUIS PÉREZ





TO THE CHRISTIANS of medieval Spain, the Moors were nothing less than usurpers, but curiously enough it was the "infidels" who contributed immeasurably to Spain's literary, artistic and architectural awakening. By 1492 the Christians had achieved reconquest, yet Moorish influences survived for centuries to come.

If the Christian and Moorish realms were religiously and politically irreconcilable, they were not so architecturally. On the outskirts of Toledo in central Spain lies the fifteenth-century Layos estate. An example of Mudejar architecture—which sought to unite Spanish and Moorish influences—the house combines the Eastern penchant for ornament with the Western desire for weight and permanence.

When Miguel de Oriol e Ybarra, a Madrid-based architect, bought the house and its surrounding property twenty years ago, the estate was in utter disrepair. In addition to the inevitable neglect brought on by the passage of centuries, the house had been looted and at least partially burned during the Spanish Civil War. But the ravages of war had not been able to destroy what medieval craftsmen had so meticulously constructed; although blackened and abandoned, the house stood intact.

While others might have chosen to restore and decorate the house traditionally, forgoing all but the most indispensable contemporary details, Miguel de Oriol never intended to neglect his modern inclinations. "I have enormous respect for the past," he says, "but I am also an architect grounded in the modern world."

De Oriol's attempt to reconcile traditional and contemporary sensibilities is immediately apparent in the

Twenty years ago Spanish architect Miguel de Oriol e Ybarra bought an abandoned house outside Toledo, restoring the 15th-century design with a decidedly contemporary sensibility. "Distinct elements should somehow achieve harmony," he says. LEFT: An abstract cube by Gustavo Torner and a sculpted bear by Luis Benedito animate the entrance court.









TOP LEFT: De Oriol and his wife, Inés. CENTER LEFT: A trainer puts Panadero, an Andalusian stallion, through his paces. Raising and training horses has been the architect's passion for much of his life. LEFT: "Both sides of my family have bred horses for generations," says de Oriol. "The Spanish horse is not fast, but he's proud and very noble."

ABOVE: The cool central courtyard displays the fine brickwork characteristic of Mudejar architecture. A mix of Arabic and Spanish influences, the style took root during the nearly eight-hundred-year Moorish occupation of Spain. OPPOSITE: Modern works counterbalance the delicate 16th-century plaster frieze and stone carving in the main salon.

"I have enormous respect for the past," says Miguel de Oriol, "but I am also an architect grounded in the modern world."



house's entrance court. There, on a manicured patch of lawn where a well once stood, rises a geometric abstraction of wood, steel and cable by Spanish sculptor Gustavo Torner. Although the piece is thoroughly contemporary, its horizontal and vertical planes both define and complement the lines of the house.

The house's interior also reflects de Oriol's concern for counterpoint. In the main salon he has assembled an impressive collection of modern Spanish paintings by such artists as Antoni Tàpies, Frederic Amat and Pablo Palazuelo. These works, all of which are decidedly abstract, are hung in a room that also contains Persian rugs and a pair of eighteenth-century Venetian chest-on-chests. On a table sits a nineteenth-century white marble sculpture of a child. In a corner stand two white marble eggs by Xavier Corbero. But the juxtapositions are never shocking, only original.

"The combination of traditional and modern elements succeeds because the periods are sufficiently distant from one another," de Oriol contends. "If the styles were closer chronologically, there would be little sense of contrast."

Around the walls of the house rise tall, uniform poplars and cypresses that provide a degree of formalism. But just outside the front gates lies the village of Layos, which once consisted of little more than the estate's outbuildings and the houses of those who worked the land. The tile roofs of the village—along with the tower of the sixteenth-cen-



ABOVE: De Oriol "defined" the fireplace in the library by centering the bookshelves with bold uprights and an arched mirror. The alabaster krater is 16th century. Spanish cretonne on sofas.

tury church—complement the house and together form a consistent architectural landscape. To the rear of the estate stretches a different vista: one of olive and pine groves, orchards, rows of corn, and fields in which de Oriol's Andalusian horses graze.

Where Miguel de Oriol has chosen to manipulate the environment, he has remained conscious of both architectural and environmental concerns. The property was, for example, much in need of a pool, given the oppressive heat of the Spanish plain. With water a scarce commodity in the region, de Oriol did what the Moorish architects had done at the Alhambra in Granada: He created a narrow, shallow pool that enables one to swim freely but does not squander a much-needed resource.

At the heart of the house is the

BELOW: The dining table is set with gilt-bronze pieces from a former royal palace in southern Spain. On the carved walnut sideboard are 19th-century English and German pitchers.



cool courtyard. Here is a sequestered world: Light enters from overhead; shade is provided by the arcade; water ripples from a central fountain; cypresses echo the columns that span the periphery of the courtyard. What induced the Moorish architect to create such a cloistered space was the need to abandon the outside world, at least temporarily—a need that is no less urgent today.

Carved into the granite door frame at the main entrance of the house is the calligraphic signature of its forgotten architect. It is more a symbol than a signature, a combination of Greek and Arabic letters, but it nonetheless represents the humble affirmation of a master builder, one who had learned to couple the architectural traditions of the East with those of his adopted land.□



ABOVE: The windows of an upstairs bedroom overlook orchards, cornfields and pastures surrounding the house. The 19th-century Spanish furniture, says de Oriol, "has a romantic flavor."



BELOW: A pool was a much-needed addition in this arid region of central Spain; its design alludes to the waterways used in Moorish architecture. The columns are 15th century.

Art: Paintings of Mother

Variations on a Universal Theme

TEXT BY HUGH KENNER

MARY CASSATT, never a mother, had a relentless eye, and she would not let us be deceived by a mother who sat for a portrait and wore a smile vacant of all concern for her baby. When the smile is aimed in the general direction of nowhere and the baby she holds is a prop to designate motherhood, then its care is clearly some offstage nurse's job. Cassatt's two or three pictures of that sort help us read the many she made of a truly caring mother. In *The Bath*, 1892, for instance, a toddler is on her mother's lap, feet in a bowl of water. Toddler stares at the water turning grimy; the mother's attention is adult, but similar. Her hand coaxes the right foot under. It is a lovely balance: empathy with toddler, overview of sanitation.

Or take Claude Monet, whose wife, with parasol, stands high in the long grass beneath a windy sky. To the left, her wee son, hatted, insouciant, confronts winds and viewers. What has he ever to fear? Near his mama he feels tall as can be. In his real world of 1875 her parasol is just costume. From outside his Eden, we read it as an emblem of shelter.

In these paintings we have, so to speak, a *literary* scenario: a message so extraneous to the picture that it asks to be verbalized. But then motherhood is scarcely a visual concept. The artist who paints a mother, the sculptor who shapes her, is illustrating something that depends on copious words—words reminted, regathered, to define, redefine her role as cultures mutate. Thus, just when Impressionism was turning from heroic subjects

BELOW: *Berthe Morisot et Sa Fille*, Berthe Morisot, 1885. Oil on canvas; 28⅛" x 36⅝". Motherhood brought Morisot profound happiness and, for 17 years until her death, inspired her to repeatedly paint her daughter, Julie. Galerie Hopkins-Thomas, Paris.

OPPOSITE: *Mother and Child*, William Glackens, circa 1935. Oil on canvas; 17" x 12". Glackens's painting evokes the rich pallette and soft brushstrokes of Renoir, who greatly influenced the American Impressionist. Altman Fine Arts, New York.





to homely ones, French motherhood was getting reseen not as duty but as comforting proximity.

Or consider apple pie. The paradise from which Americans feel expelled is a rural place with orchards adjacent. There, pies cool on windowsills; there, Mom presides, her role defined since frontier times when she tended hearth and oven while menfolk cleared fields. Though her back ached after long days, she nourished them all. (But the best we've done in that genre is Norman Rockwell.)

And about as old a human artifact as we have—say, 25,000 B.C.—is a mother icon from an utterly different world: rough stone, bulbous, big-breasted, swollen-thighed, just over four inches high. Now nicknamed the Venus of Willendorf, it paid homage to Paleolithic motherhood, simple fecundity. The survival of the tribe depended on that. Women gave birth, gave suck—and that more than sufficed. The men, the aurochs hunters, will have seen to the cooking. And it was likely a man who hacked that pear-shaped pregnant stone.

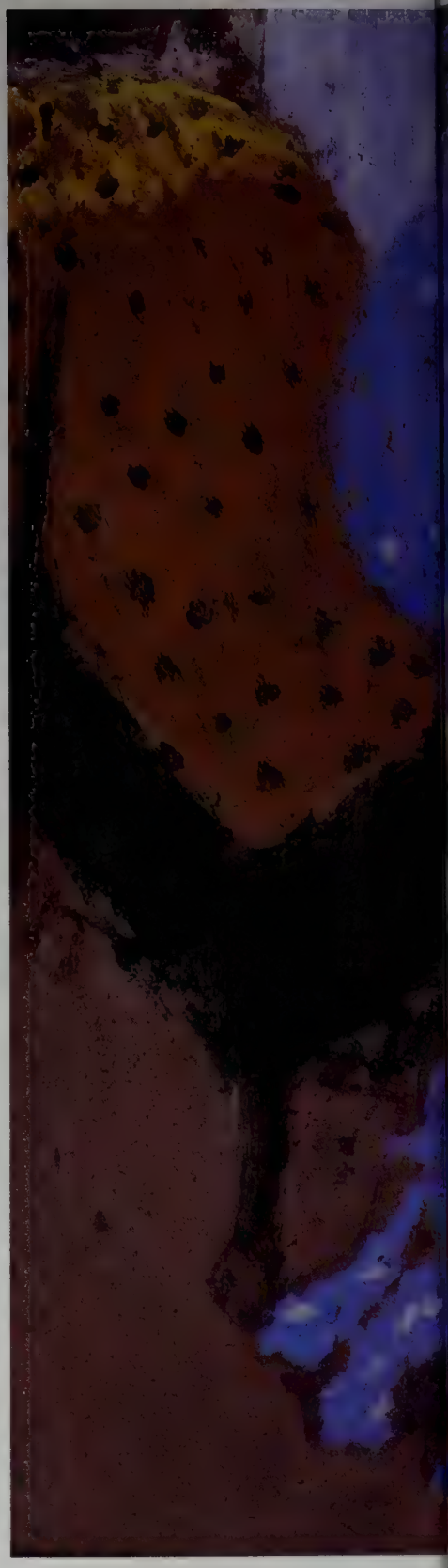
To honor an earth goddess? Perhaps. The earth is fecund too. Motherhood was exalted in a different way by Christian devotion to the Mother of God. She alone of all mortals since Eve was born untainted by original sin. She conceived by the power of the Holy Spirit. At the end of her life, says tradition, she left no body behind but was taken up whole into heaven. So, a happy motherhood. Yet hers was a sad motherhood. She was present, St. John tells us, at the cross. In a thirteenth-century Byzantine *Madonna Enthroned*, her gaze is melancholy. It is directed at a confident miniature adult, the haloed child on her lap, his eyes ignoring hers to turn outward on us, hand raised to bless.

And that is the theme of Madonna after Madonna: What is she to make of her son? A fourteenth-century wooden Pietà in Bonn carries that to a macabre extreme. What she holds on her lap is his crucified adult corpse. Utter misery contorts her face. The Notre Dame *Virgin of Paris* of the same period is neither gay nor downcast, just distracted for an instant by the baby's play with her veil. Giovanni Pisano carved the two of them exchanging gazes. Though apprehensive, she's proud; as for him, he's a baby aware of his mama's crown. And one charming Rembrandt has her, a good Dutch housewife, turning from her reading to keep from baby's face the glare rampant angels let loose when they trampled a hole through the sky.

Years earlier Albrecht Dürer in a different country had yet a different theme, preserving worn features that are not long for this world: a charcoal snapshot that would simply have said "sick old woman" had he not let us know she is his own mother, Barbara. Dürer's thoughts on motherhood are not recoverable. But in wanting to preserve his mother's features, he wanted to let us know that was what he had done.

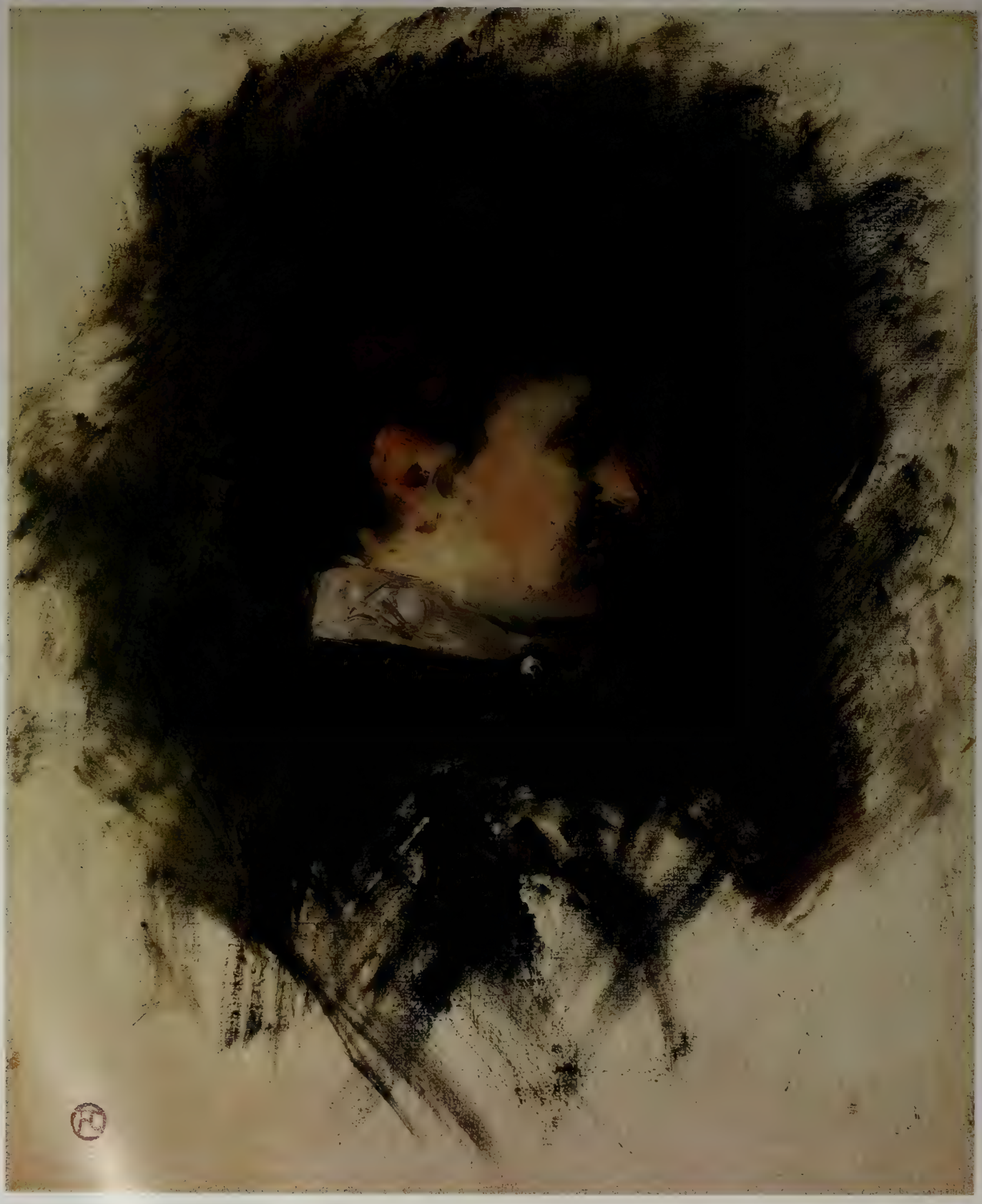
James McNeill Whistler, though, used his mother as model for *Arrangement in Grey and Black, No. 1*. We call it "Whistler's Mother," though he didn't. It pleases us to know she's the artist's mother. Doubtless it pleased him too, but he'll not let on. He has joined the great tradition of, say, Rembrandt, whose mother sat for her son's rendition of the prophetess Hannah peering at a Hebrew book. His pupil Gerrit Dou also used her as a model, again peering at a book, and it is Dou's picture, not Rembrandt's, that now gets called "Rembrandt's Mother."

Whistler's mother is a used shell. She gazes bleakly to the left, there's no saying at what—not at us, certainly, nor at her son, though he's surely *there*, arranging his blacks and grays. Did she ever bake an apple pie? Nothing says so. Did she marvel, Madonna-like, at her son's promise? No telling. She seems out of it, discarded by time. An aged mother, but a paltry thing? An echo chamber of memories with no access? The title says, Don't ask. She's the motif for an arrangement. And to redress so chill a balance, did we need Rockwell?□





Mme Vuillard à la Robe Bleu, Edouard Vuillard, circa 1894. Oil on board; 12⅝" x 15⅛". Encouraging and confident in her son's artistic mission, Mme Vuillard was described by a friend of the artist as being the one great love of Vuillard's life. J.P.L. Fine Arts, London.

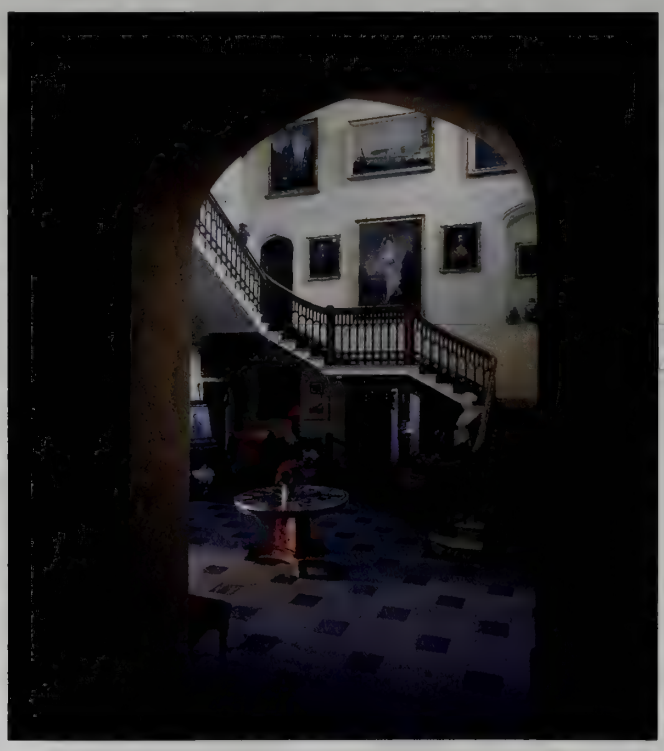


ABOVE: *Adèle de Toulouse-Lautrec, Mère de l'Artiste,* Henri de Toulouse-Lautrec, 1882. Oil on canvas; 16⅞" x 13¾". Lautrec's portrayal of his "poor saintly mother," as he referred to her, was painted when he was 18. Galerie Schmit, Paris.

OPPOSITE: *Les Jalousies de l'Enfance,* Jean-Honoré Fragonard, circa 1770. Oil on canvas; 10¾" x 8¾". Entwined by folds of fabric and competing embraces, a mother is rendered as one inextricably bound to her children. Wildenstein & Co., Inc., New York.



ABOVE: Dalmeny House, the West Lothian residence of Lord and Lady Rosebery, was built in 1814–19 by architect William Wilkins. The crenellated roofline, with central square tower, reflects a Tudor-Gothic style.



Dalmeny House

Lord and Lady Rosebery's Family Estate in Scotland

Hanging high above the entrance hall are Rosebery family paintings, including *St. Paul's Cathedral* by William Marlow, top left.

TEXT BY JOHN JULIUS NORWICH
PHOTOGRAPHY BY DERRY MOORE



THE SITE, TO BEGIN with, is superb. Dalmeny stands on a gentle rise above the southern shore of the Firth of Forth—at that point some six miles across—amid green, rolling country, defying you to believe that Edinburgh is only a mile or two farther away to the east.

The earlier seat of the Rosebery family, Barnbougle, was even closer to the sea, so close indeed that toward the end of the eighteenth century the third earl was drenched by a wave coming in through the dining room window. The old man merely muttered, as he mopped himself up, that what was good enough for his grandfather would be good enough for his grandchildren. Fortunately his son disagreed with him, and in 1814 he

The drawing room showcases one of the two main collections in Dalmeny House, the Rothschild Decorative Arts Collection. The objects came into the family by way of the fifth earl of Rosebery's marriage in 1878 to Baron Meyer de Rothschild's daughter. In the foreground is a Rococo desk by Bernard Van Risenburgh. The Beauvais tapestry is one of a set designed by François Boucher in 1743.





commissioned William Wilkins (later to design the National Gallery in London) to build him a new house on higher, safer ground. The result is the great Gothick mansion, with its castellated roof and tall Tudor chimneys, that we see today.

But if we owe the exterior to the fourth earl, it is the spirit of the fifth that dominates within. Historian, statesman, traveler, connoisseur and sportsman, he became prime minister in 1894 (his horse Ladas won the Derby the same year) and filled the house with the pictures and objects he collected throughout his long life.

Just as important for the future of Dalmeny, however, was his marriage in 1878 to Hannah, the daughter of Baron Meyer de Rothschild, who brought into the family another great nineteenth-century home: Mentmore in Buckinghamshire. When that house and its contents were sold in 1977 after the death of the sixth earl three years earlier, many of the finest pieces went up to Scotland. Dalmeny therefore houses not one collection but two—each very different from the other, but both, in their own ways, equally remarkable.

They are, perhaps, best exemplified by two adjoining rooms on the ground floor, the library and the drawing room. The former is in fact largely a reconstruction, following a fire in 1942. The first fire engine skidded into a ditch, but fortunately by the time the second arrived all the fifth earl's books had been handed out of the window and were saved from the saltwater hoses, as were Wilkins's original bookcases and doors. The only major casualty was the fireplace, but it has since been replaced by an eighteenth-century one from

The Napoleon Room is a treasury of paintings, objects and furniture relating to the French emperor. *The Emperor Napoleon*, 1805, by Andrea Appiani, left, hangs next to *The Death of Napoleon* by Carl von Steuben. The ormolu-mounted shaving stand, left, came from Napoleon's room at Malmaison, and the desk, chairs and screen at right were used during his exile on St. Helena. The leather campaign chair with reading stands on each arm belonged to the duke of Wellington.



The exquisite writing table in the center of the drawing room was made in 1756 for the Dauphin, father of the future Louis XVI; an enormous desk was formerly the property of Jacques Necker, Louis XVI's minister of finance and father of the most brilliant woman of her day, Madame de Staël. The floor is covered with a Savonnerie carpet, one of ninety ordered by Louis XIV for the Louvre, and the walls are hung with chinoiserie tapestries from Beauvais designed by François Boucher.

Elsewhere in Dalmeny, the sumptuous display continues, for another, smaller room has been created by Lady Rosebery (who was formerly a stage designer) as a tribute to Napoleon, containing all the Bonapartiana collected by the fifth earl. Here is the shaving stand from his dressing room at Malmaison; there are the desk, two chairs and screen from his study at Longwood, his house of exile on St. Helena. Against the wall is the

the Roseberys' London house in Berkeley Square.

The sofas, stools and chairs—with their gilded lotus-leaf carving—were designed by Wilkins for the house. The loose covers, however, are new: Lady Rosebery feels very strongly that the room should also provide comfort. Every generation, she emphasizes, must make its own contribution to the ensemble.

The drawing room next door could hardly present a greater contrast. Whereas the library is English, here we are suddenly in France—and the France of the ancien régime at that, amid all the very best of the French eighteenth-century furniture from Mentmore. Here, in short, is an illustration of what used to be known as *le style Rothschild*.



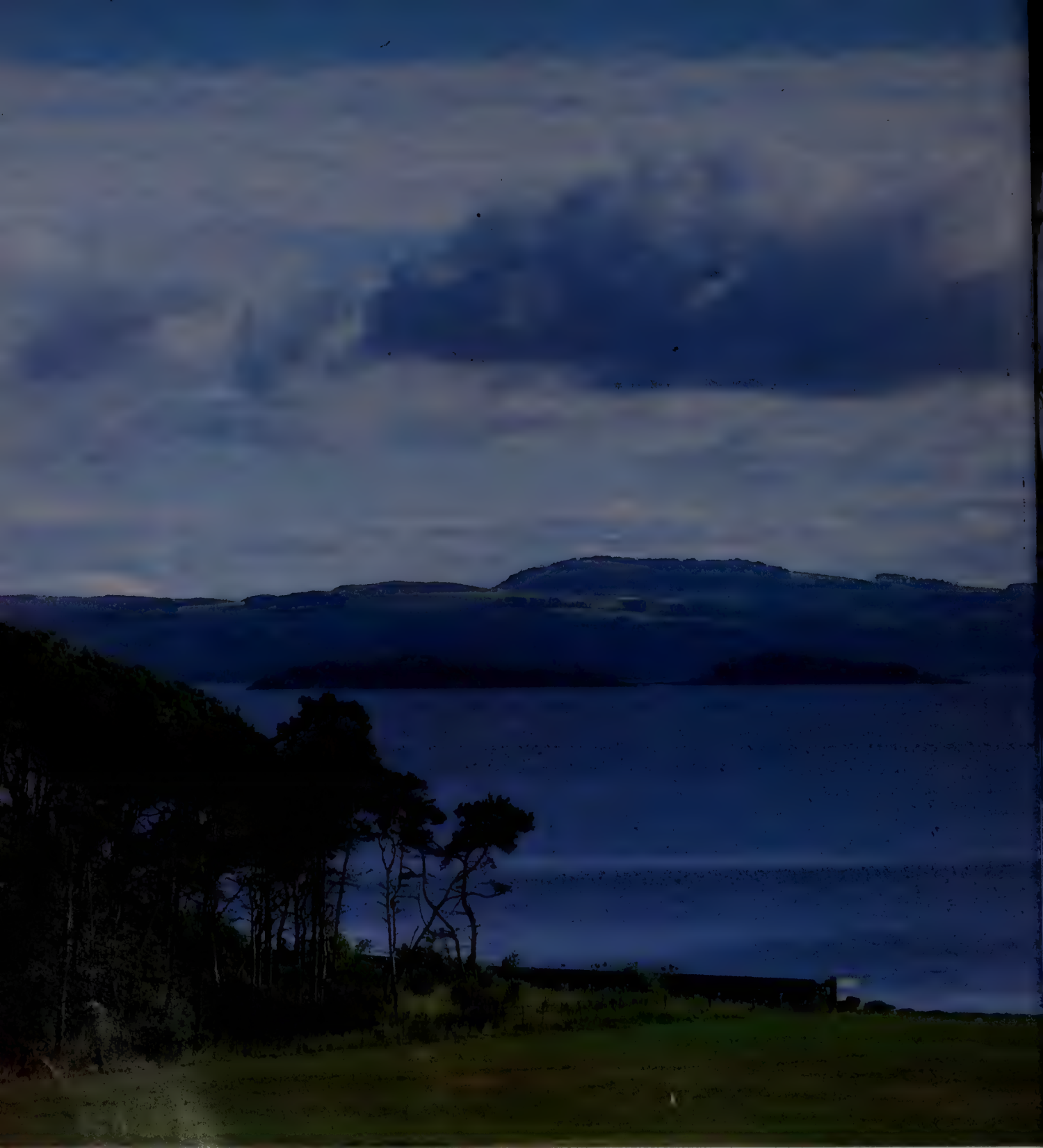
ABOVE: A portrait of Lord Rockingham by Sir Joshua Reynolds commands the library. RIGHT: Roubillac's bust of Alexander Pope, 1744, is juxtaposed in the library with a suite of George IV furniture, including a gilded sofa, stool and a set of folding library steps.



chair of state he used as first consul; its stiff formality makes a striking contrast with the only non-Napoleonic item in the room—an immensely comfortable red leather campaign chair that had once belonged to the duke of Wellington. The duke took it with him wherever he went—including Waterloo.

Finally there is the dining room, with its breathtaking portraits. Exhibited are works by Gainsborough and Raeburn, Hoppner and Mengs, and no less than six by Reynolds, of which two—of George Selwyn and Edward Gibbon—are among the best he ever painted. Lord and Lady Rosebery regularly use the room to entertain the many groups of people who come to visit the house. A lunch on a sunny summer's day among those portraits, looking out across the lawns to the Firth of Forth beyond, is an experience not easily forgotten.□

ABOVE: The rooms on the lower floor of the castle contain the Rosebery and Rothschild art and antiques collections. The smaller and more intimate rooms on the upper floor serve as the private quarters for the family. INSET: The thistle, the national emblem of Scotland.



Dalmeny stands on a gentle rise above the southern shore of the Firth of Forth, defying you to believe that Edinburgh is only a mile or two farther away.

The house's rear façade, which looks over a private golf course and out to sea, affords sweeping views of the Firth of Forth. On Inchcolm Island, in the center of the estuary, stand the ruins of a 12th-century abbey.



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Once the pieces of the old barn arrived in East Hampton in late 1985, reassembly took only a few weeks. The massive, fifty-by-fifty-foot frame was put back together precisely as it had been, complete with original wooden pegs. But the old oak siding was attached outside facing in, so that the weathering of two centuries is everywhere on display within the house. Gwathmey performed a kind of architectural special effect—by essentially turning the old barn inside out, he made a building that contemplates itself. Electrical and plumbing ducts were overlaid outside the old barn frame, and an exterior sheathing of split white-cedar shingles was laid over the pipes and wiring.

The exterior is circumspect, giving no clue of the constructivist trickery within. "I was very conscious not to express the barn's frame on the outside of the house," Gwathmey says. The cedar shingle cladding is a perfectly proper bow to the local vernacular, and the highly symmetrical fenestration gives an easy, classicized dignity to the rear façade. (Even the twelve-by-twelve-foot skylight on the roof, placed just off center, seems almost handsome.)

Gwathmey has taken pains to remind us that he is, despite some evidence here to the contrary, a modernist. The curved, bullnose end of the narrow gatehouse he also designed gives it a tough, almost industrial aspect, and the deeply inset, punched windows are twentieth-century birthmarks. It is proof of Gwathmey's talent that both gestures, despite being correct ideologically, feel just right viscerally.

The interior is not seamless. Charles Gwathmey was insistent that the eighteenth and twentieth centuries be juxtaposed, not merged. "We kept the frame pure," the architect says. "The difference between the new wall and the existing wall is very clear." Interior walls are white plaster, but the dark oak-timber posts and beams have been left exposed,

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Gwathmey Siegel & Associates
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revealing the strong, elemental barn structure underneath.

In the bedrooms, studies and dining room, where new plaster walls abut the old all-oak frame, there is no sense of contrivance. The feeling is rather of complete naturalness, as if an old forest lodge had been discreetly renovated. But in the thirty-four-foot-high walls of the living room, the plaster-and-oak sandwich becomes a monument to the look of half-timber construction—vaguely Tudor, vaguely Old West.

True to its simple origins, the house is uncomplicated in plan. The old frame divides naturally into sixteen thirteen-by-thirteen-foot bays, and there are three kinds of rooms—with either one bay, two bays, or (in the case of the two-story living room) four bays comprising an expansive square. For instance, the master bedroom and, directly beneath it, the dining room, are two-bay rectangles; along the opposite wall is young Max Spielberg's identically proportioned

"When Amy and I first saw the completed, furnished barn," Spielberg remembers, "we were sort of agog—in a great way."

bedroom and, below that, a sunny glass-encased sitting room that projects well beyond the old barn wall.

But this is not, like so many undisciplined oceanfront houses, a riot of glass desperately facing the sea. The fenestration is restrained. Views aren't denied—the windows in the rear wall, facing toward the water, are a dramatic twenty feet high—but tend to be pleasantly underplayed. "I like the idea of glimpses," Gwathmey says, "of fragments of views." Indeed, the shuttered interior second-floor windows, overlooking the big

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living room from the bedrooms, are characteristic of this homey house. They recall hayloft doors, and as a practical matter they permit parents and son to see one another from their rooms—to wave, to smile, to shout, to be a family.

The hearth is unequivocally the center of the house. The sand-finished stucco fireplace is a great notched half-cylinder; the chimney—a rough, gray-white, three-foot-thick cylinder—is muscular and sheer, seemingly structural. This is no cute, cozy hearth; Gwathmey is inclined to make his architectural "interventions" unabashed.

The stairs, weaving and zigzagging like a cat's cradle strung through the middle of the barn, are the riskiest of the interventions here. Although "the statement of the staircase" is, Spielberg says, his "favorite part of the house, the high point," the statement seems showy in a space that is most convincingly about simple volumes, southwestern light, elemental textures and Gwathmey's overlapping glimpses. The palette Gwathmey has chosen for it, on the other hand, is faultless—neutral but not bland, perfectly unassertive. The white plaster, golden oak floor and delicate gray-green trim permit the dark old barn wood its natural primacy.

Gwathmey's structural core is a barn, but his formal model was the farmhouse. The idea was no arbitrary conceit—the view directly across the pond is of a bucolic farm with a rambling collection of outbuildings and silos. And so the house makes a gesture in that direction, literally and figuratively: The farm is best glimpsed from the snug breakfast room inside the twelve-foot-wide "silo" appended to the main house. The second floor of the silo—its conical interior finished in plaster—is the rather Mykonosian master bath.

Leaving the master bath and turning left, away from the bedroom, one arrives at Amy Irving's study, a particularly fine perch from which

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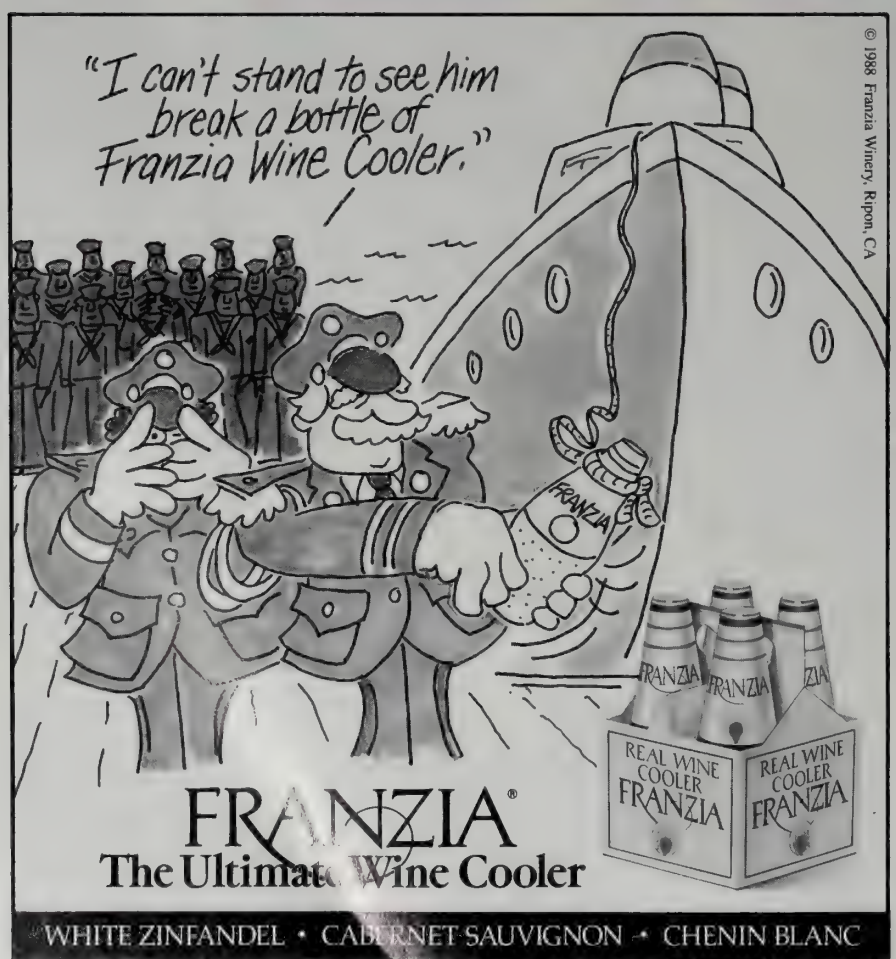
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Gwathmey Siegel & Associates
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to catch a particularly fine pair of Gwathmey's glimpses. Through one door the sightline takes in the virtuoso stairwell, the full, bright light of the living room, and the beachfront beyond; the darker, denser, more picturesque view forty-five degrees right is through the master bedroom and out to the pond.

And the premier view is just a few steps away, in Spielberg's own study, a large open space set against the front wall of the house. Standing beneath a highly apt piece of early-twentieth-century Americana (TALKING PICTURES, the big painted wooden sign reads), one can look out the twenty-foot-high windows toward the ocean—not at the customary gee-wow-gosh expanse of rolling surf, but a highly particular, subtly composed glimpse: the break in the sandy spit separating the pond from the sea and one of East Hampton's old-fashioned beach cottages. It is rare, in this potato-field-flat section of Long Island, to have views of pond as well as sea, and Gwathmey takes elegant advantage of this special virtue.

Indeed, Gwathmey's site plan is impeccable. He wanted, he says, "to maintain a sense of privacy and a sense of surprise." The approach to the compound nicely combines both elements. Coming up the long drive, one sees the farm and the Spielberg gatehouse, but not the main house—that comes into view only when one passes through the gatehouse and into the private pear grove–cum–courtyard (identical to the house in plan, with sixteen trees instead of sixteen structural bays).

The high propriety of these formal arrangements is a fine counterpoint to the rough wood and quirky historicism inside. The combined effect is a sort of Yankee coherence that Jefferson might have admired: An emblem of agrarian yeomanry has been ingeniously tranformed into a kind of neo-Palladian pavilion.

In gathering a collection of furniture for the house, the Spielbergs'

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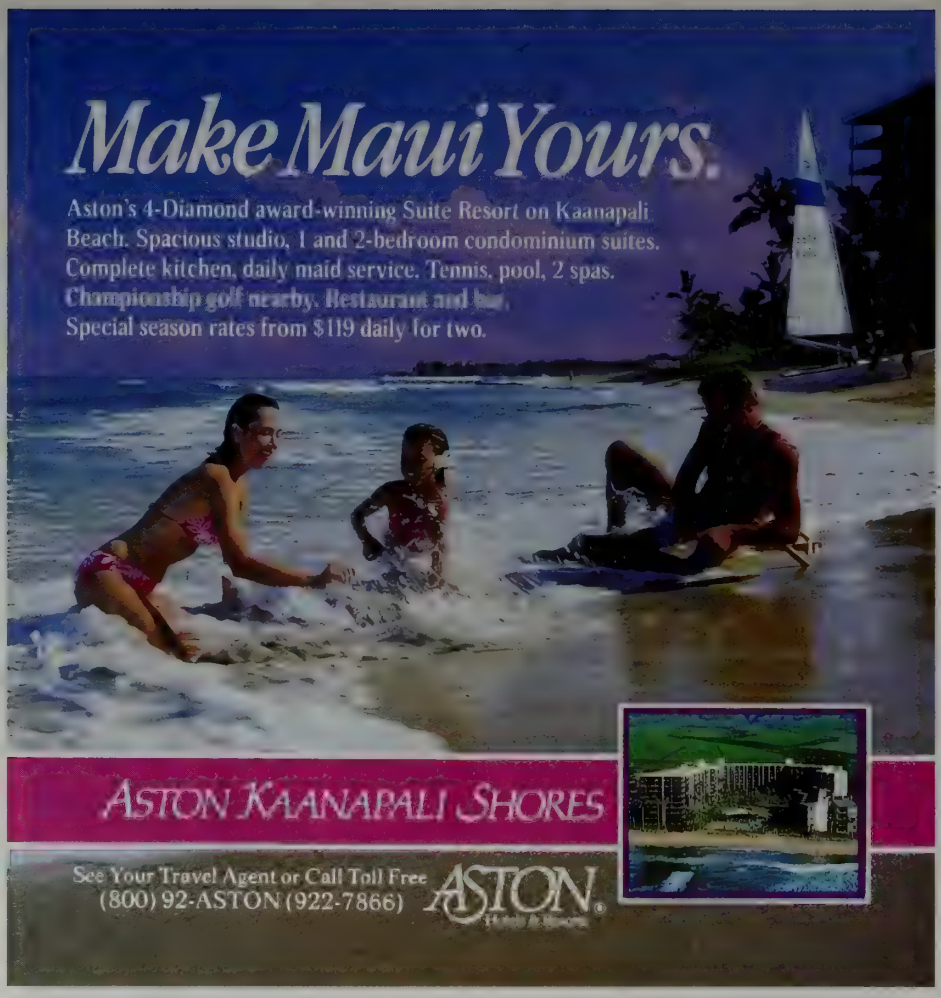


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Gwathmey Siegel & Associates
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friend Courtney Sale Ross has accomplished an analogous kind of coexistence between the self-consciously plain and the highly refined. The pieces she assembled are nearly all from a single period—1900 to 1910—but from different ends of the earth and the premodern spectrum. The handsome, chunky Arts and Crafts furniture of Gustav Stickley predominates downstairs, but sits intermingled throughout the house with some extraordinarily fine pieces by the two most talented designers of the Vienna Secession, Josef Hoffmann and Otto Wagner. The Wagner pieces, a desk and chairs of metal and wood that Spielberg and Ross bought together in Austria, were designed for the 1904–06 Postal Savings Bank in Vienna, Wagner's glorious, seminal work of modern architecture.

Ross has also assembled what she believes may be the best collection of Van Erp lamps in America. Their sensuous lines, dusky color and playful, Hobbity air seem perfect for this surprising, dignified, earthy house that glows at night and squeaks in the wind. "When Amy and I first saw the completed, furnished barn," Spielberg remembers, "we were sort of agog—in a great way. We couldn't quite believe we were going to be residents of this terrific place."

So Charles Gwathmey has, mirabile dictu, quite deftly created a building that is about the past, and done so in the very part of the world—Long Island's South Fork—where he made his considerable reputation as a hold-the-line modernist. The architect says that certain unmodernist details—such as the windows in the hinge that connects the silo to the main house—were "tough for me to do."

Yet, he insists, "I'm not apologetic. Being confronted that way is very good intellectually. It was a revelation at my age. But building this house hasn't turned me into post-modern romanticist historicist. I wouldn't do it again—but to do it once and do it well and have it come together is very, very nice."□

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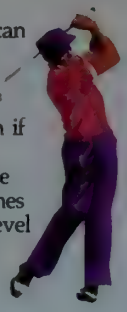
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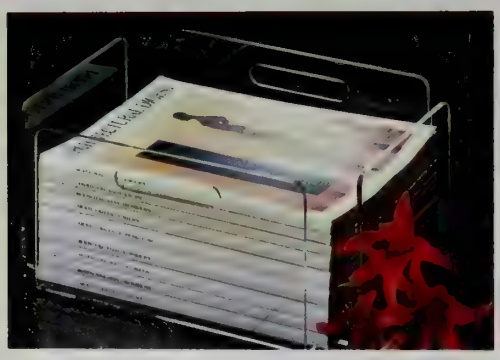
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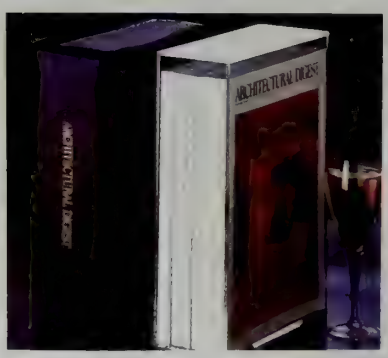
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A Designer's Los Angeles Composition
continued from page 164

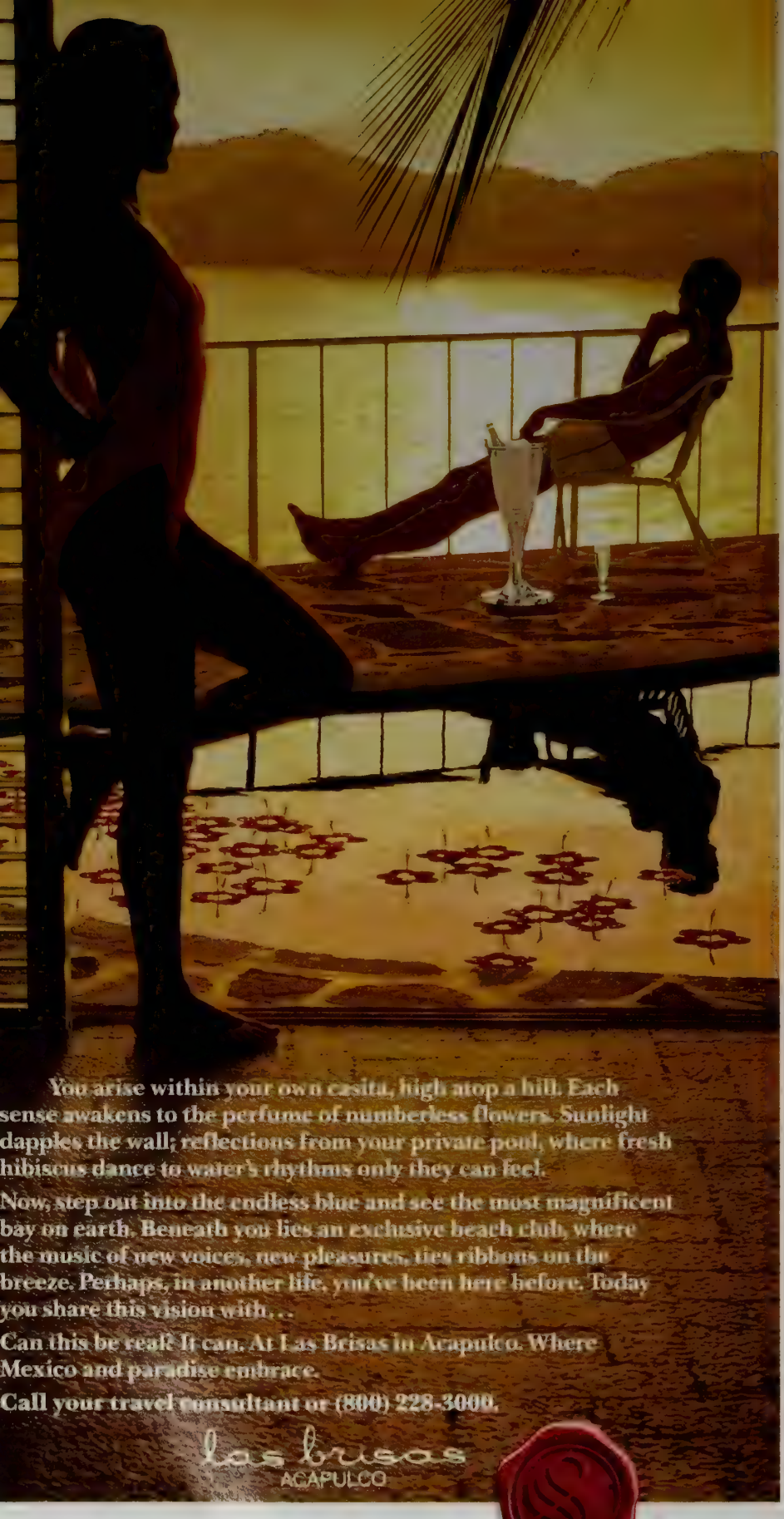
cult client," Alaton admits. "I like so many different things, but I wanted the overall effect to be casual and restrained. What made it easier was that I didn't have to verbalize what I wanted. I tried things several different ways and proceeded by instinct. Over the years I've lived here, very little has changed."

His labors have yielded a succession of visual delights. In the living room, the sun catches the cracked lacquer of a Chinese tall chest, animating its design of boys sporting in a lake. Light spills across the polished floor, throwing into relief a pair of copper deer that look over a *faux*-leopard ottoman to a moody canvas of a naval battle in Flanders. In contrast, the dining room is rather formal, with its Italian suede-and-gilt chairs and a Portuguese tortoiseshell console delicately inlaid with mother-of-pearl tracery.

"The important thing is how you live with art," Alaton maintains.

Upstairs, the master bedroom and bath have floors of bleached oak and cool white linen draperies. The mood is serene, almost ethereal. Twin canopied beds have been set against serried ranks of art books. And in one corner is an unusually felicitous juxtaposition: an Italian limestone horse's head, a hammered-brass door from India, and a standing nude that Alaton sketched as an art student in Paris.

Above all, the house breathes the spirit of its owner: versatile and fastidious, inventive and theatrical. Objects play off one another, conjuring ghosts of civilizations past. Yet this is no cabinet of curiosities; rather, like the house Sir John Soane built to hold his collections in Regency London, it integrates the exotic with the requirements of daily life.□





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Hal Prince on Majorca
continued from page 173

posters from all over Europe, places we'd been—Capri, Santa Margherita, wherever. Nothing from the theater. Of course," he adds, "we *have* bought stuff here. There are a lot of good local artists who ask you to their vernissages, and you can't go away empty-handed. In fact, the town square in Pollensa is just about equally divided between banks and art galleries—sort of like New York."

The question arises, Can Hal Prince pull down the curtain on New York and open the window on his glorious Majorcan view? To what extent can he relinquish big city, bright lights for small town, warm windows? "For the first few years after we bought this house," he says, "I came to New York every two weeks for two or three days. Because I thought you had to. Then I stopped doing that and started having a business call every day. Then I cut that down to once a week, and now I don't talk to my office unless there's something to talk about, but it took years to get to that point—years."

Majorca has served Hal Prince well. "I don't think there's a single show that I've worked on since we bought the house that hasn't been worked on *in* the house," he says. "I get the composer in, I get the choreographer in, I get the designer in, and we sit on top of the mountain or go up on the roof and yap about notions and concepts."

Here, one day in 1978, arrived Andrew Lloyd Webber (with whom Prince has just formed a theatrical production company), bringing with him a tape of the London Symphony Orchestra performing his score for *Evita*. "I listened to the opening," Prince recalls, "crowds on the Plaza de Mayo in Buenos Aires mourning the death of Eva Perón, and I rushed outside to where my wife was lying by the pool and I said, 'I've just heard the most exciting sound in the world. Now all I have to do is figure out how to evoke two hundred thousand people as the opening of a stage musical!'" Hal Prince, of course, found the way—his staging of *Evita* was acclaimed as ingenious.

Once, when the protean Stephen Sondheim came to visit—this time to work with Prince on *A Little Night Music*—there was an incident that illustrates what can happen when the oil of business is mixed with the water of pleasure. "A glamorous, very accomplished European actress visited here," Prince recounts. "She wanted to play the lead—she'd assured us she could sing. For three days we ate and swam and had a wonderful time. Came the moment of truth—Steve sat down at the piano and she sang, and she couldn't sing. We worried how she would take the news. The blow was bad, but being in Majorca at least softened it."

Since many of the Princes' houseguests enjoy instant recognition the world over, antic episodes in Pollensa are bound to have occurred, however inured Majorcans have become over the years to the luminous likes of Chopin, George Sand, Graves and Miró. "I think the most amazing thing that ever happened here," Hal Prince laughs, "was Joel Grey came to stay with us, and by sheer chance they were showing *Cabaret* in the Pollensa movie theater, and the townspeople were running around tripping over one another. It was like a buffoon interlude in Shakespeare." Grey's fame gave Prince, who on Majorca had always taken care to keep the lowest of high profiles, a measure of fame as well. The villagers began asking, "Who's the man on the mountain?"

"John Lindsay, who's an old friend of ours," Prince continues, "came and stayed in this house after he left office and wrote a novel up here, and the mayor of Pollensa did the courtly thing—he had the former mayor of New York to dinner. John and his whole family used to jog down the mountain—not the steps, the hill itself—then jog six kilometers to the port town, Puerto Pollensa, then jog

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Hal Prince on Majorca
continued from page 250

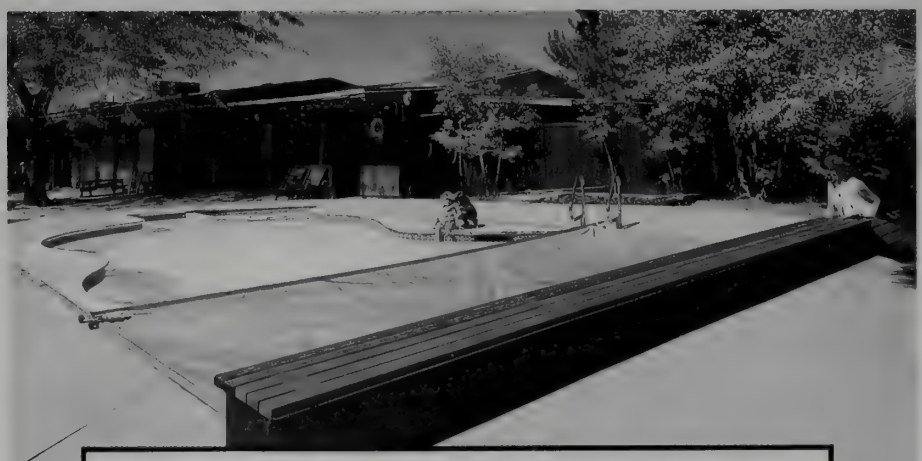
back. The Lindsays, they're hardy people. The Princes have never done anything like that. We drive down and we drive back."

Simple pleasures are not taken lightly in Pollensa. At eight each morning Hal Prince drives five kilometers to "dunk in the Mediterranean"—at that hour he is sure to be the only one on the beach. On the way home he picks up hot bread and rolls for breakfast, "and then we get on with the day." He reflects, "We used to go to Palma once a week; we felt that was necessary—take our guests to the one decent restaurant, have a drink at the good hotel, look at the glorious Gaudí church right on the harbor. You feel you have to see it all because you're too nervous to stay right where you are. Well," he says, "we have not been to Palma now for four years. Our guests can go if they want. We've learned the hardest thing, which is the simplest thing—how to relax."

Remembering—darkly—a year ago last August, Prince allows as how he may have spoiled some of the holiday for family and friends. "I was here in Majorca, but I was going into rehearsal with *Phantom of the Opera* in London on the seventeenth, so from about the first of August I began to pull away from everybody—I just sort of disappeared before their very eyes the last week I was here. I was like a horse at the starting gate. The part of me that thrives on urgency was champing at the bit. But if I was under pressure, at least it was creative pressure, which is the kind I like."

Nineteen years have passed since the day he pointed in curiosity to the apex of the hill—and Majorca remains the place Hal Prince uses to come to his senses, as it were. The absoluteness of his choice was confirmed—and with a half-providential neatness—one summer afternoon when the Italian professor who had sold him the house materialized in the driveway. "He said, 'How do you like the place?'" Prince recounts. "And I said, 'I love it. Very, very much.' The professor's face dropped like the mask of tragedy. He said, 'I have been looking all over the Mediterranean and I can't seem to duplicate this spot.'

"I could have told him that," Hal Prince says, bearded, tanned and happy, his eyes taking in the singular vista, not to mention every one of those 365 steps for the thousandth, thousandth time. Eden, he knows, is always the original. As a rose is a rose is a rose. It was Gertrude Stein, after all, who first recommended Majorca to Robert Graves, assuring him that there would be only one catch—one had to like paradise.□



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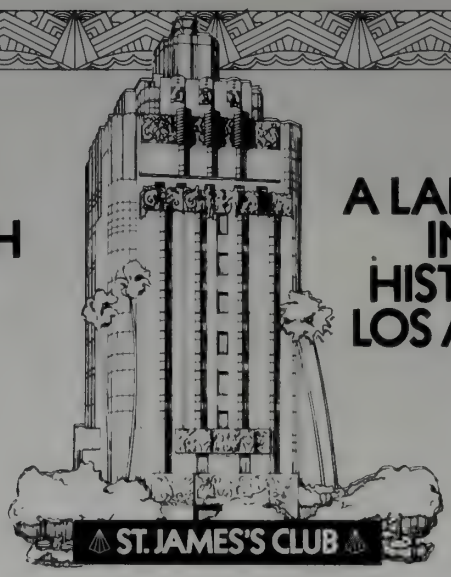
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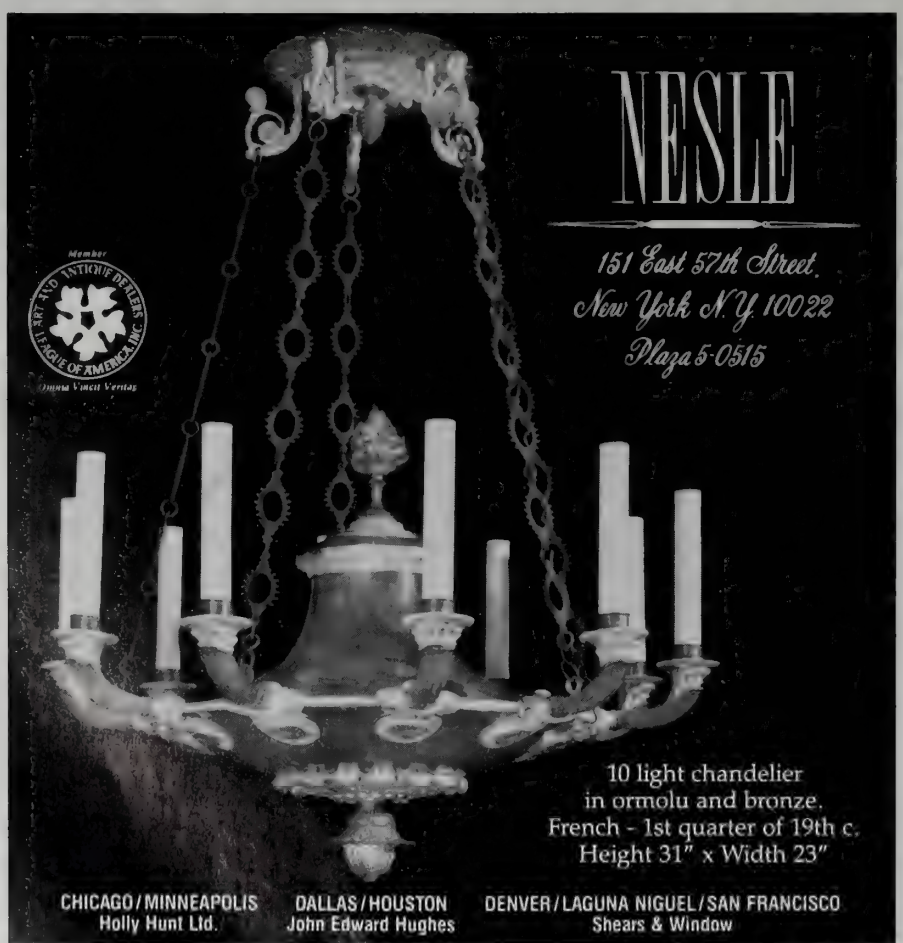
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The Singular Aesthetic of Two Residences
continued from page 180

obelisks that Britt chose to lend stature to an otherwise perfectly decorous terrace.

The current of fantasy Tom Britt has introduced into his clients' two houses is only part of a flux of thematic relationships. "What I really like in any house," he says, "is to get a flow going through the whole space." In California, nature (sparked by artifice) controls the flow. In the Midwest, it is artifice—allied to the subtle leitmotifs of Chinese blues and lacquer reds that recur in California—that dominates. Now and again the ground swell of "paled-out" tones Britt favors will crest in an explosion of rich color, as in the main residence's living room. "If you really think about it," says Britt, "it's got the coloration of a splendid silk Chinese ceremonial robe."

His clients possessed a little Chinese splendor of their own before they called Britt in, notably a set of Chinese Chippendale dining chairs. Delightedly taking his cue from the chairs, he had an eighteenth-century Chinese wallpaper with a strong blue ground reproduced in Hong Kong. The resulting dining room setting is glamorous, overscale, dramatic and yet—despite it all—traditional.

The Britt twist to tradition and his clients' enthusiastic embrace of it are perhaps more characteristic of England than the American Midwest—the brio and dash of the main house smack of aristocratic daring and eccentricity. "I kept the hall white," Britt points out, "and absolutely classic. The color comes from glimpses of the aubergine living room and blue dining room, and you see straight through into the sunroom and beyond. Essentially, all I added was an enormous early-eighteenth-century pier table, a Chippendale-style mirror reclaimed from an East Hampton client, and some family heirlooms—a pair of marble urns with bronze-doré mounts."

The result: transparency, luminosity, a kind of lavish simplicity. In short, tradition with a kick. □


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Stools
continued from page 191

stool called the *tabouret*, or small drum, was an honored seating place for those in the presence of royalty. Across the Channel, the court of Charles II was strict in its observance of *tabouret* etiquette. Despite aristocratic connections, however, the *pliant*, a folding X-stool, pushed the *tabouret* aside in popularity at court. It was a case of an old favorite coming back: The *pliant* was simply an updated version of the ancient folding camp stool, the *diphros okladias*.

Stools were never abandoned as useful seating—even as a golden age of chairs arrived with the eighteenth century—and in fact they became more similar to the chair in shape and decoration. The comfort-minded Dutch excelled in producing chairs, which they supplemented with a variety of combined footwarmer/footstools. In England, stools displayed the clean, understated curves of Queen Anne's day, while under the Régence they grew rich with carving and bronze appliqués, forms dictated by such design geniuses as Charles Cressent, ushering in the Rococo age.

Rococo stools, like those of Chippendale in England, were elaborate, charming and comfortable. But Rococo withered under the revival of antique shapes, and with the Neoclassical style, stools reverted to their ancient roots in Egypt, Greece and Rome. Exact copies appeared of the old curule form with its X-shaped supports. Under Robert Adam the new wave produced classical stools, and Hepplewhite continued the practice with both straight and cabriole legs.

Most European furniture makers followed international themes modified by local idiosyncrasies. In France, after the Déluge, classical shapes were handled more severely by the Directoire style, but that soon gave way (in the hands of Napoleon's favored designers, Percier and Fontaine) to Empire, a sort of updated version of classicism. British stools of the early-nineteenth-century Regency period followed the lead of Thomas Hope, whose Roman-based designs included X-form stools. He favored dark woods with metal details.

American stools rarely achieved the elaborate styling of some European models, but they could be superb in design and workmanship. Few pieces of furniture are more satisfying than a Philadelphia-style oval stool of the 1760s, with ball-and-claw feet and sunflower carving on the knees—a choice example of the cabinetmaker's skill, and among the most useful objects anyone may own. The stool is not grand, but it is a paragon of solid virtues. Indeed, Euripides may have been buying a stool when he mused that humility is the best and wisest prize.□

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The Royal Greenhouses at Laeken
continued from page 197

o'clock an orchestra struck up, and the entire assemblage moved into the Winter Garden. There King Leopold, Queen Marie-Henriette and Princess Clémentine greeted the workers and mingled with them informally. At four-thirty the electricity was turned on and the full spectacle of plants and flowers revealed.

Today the greenhouses at Laeken are used primarily for special state or royal family occasions. When Pope John Paul visited Belgium in 1985 he was received by King Baudouin and Queen Fabiola in the Orangery.

Each year in May the doors are opened to the public for three weeks, in accordance with Leopold's *Donation Royale*, in which he bequeathed all of his property to the Belgian people. For months prior to the opening, eighteen full-time gardeners install displays of thousands of flowering plants among the permanent collections. All this is done for the enjoyment of some fifty thousand visitors who will pour through the corridors and soaring glass-and-steel chambers of the complex.

In the latter part of his life, Leopold ordered private living quarters erected within the complex, and as the years passed he spent more and more time in his world of glass and plants. As a younger man he had taken life and his duties as king very seriously, but as he aged, dramatic changes took place in his personality, in the course of which he became estranged from his wife and two older

As the years passed, Leopold spent more and more time in his world of glass and plants.

daughters. Assuming the name of Count de Ravenstein, he made frequent visits to Paris, where he reveled in its demi-mondaine pleasures. Winters were spent in the south of France on the newly acquired royal yacht. Through the years he acquired a series of mistresses, who were sumptuously housed in his greenhouse complex.

But in 1900 he met a sixteen-year-old Parisian girl, who came to be known as Baroness Blanche de Vaughan. In *Leopold II of the Belgians*, biographer Barbara Emerson notes, "What cannot be denied . . . is that the ageing monarch came to love the young girl and what probably started out as a casual sexual encounter developed into a very affectionate relationship." She bore two sons by him.

Then suddenly in December 1909, while in France, the king became ill. He returned immediately to his beloved greenhouses, followed by Blanche and their sons. He died there on December 17, the forty-fourth anniversary of his accession to the throne. A few days earlier, in an unofficial ceremony, he had taken Blanche as his wife. A fantasy marriage in a fantasy palace, the event brought together the person and the place he had loved most.□



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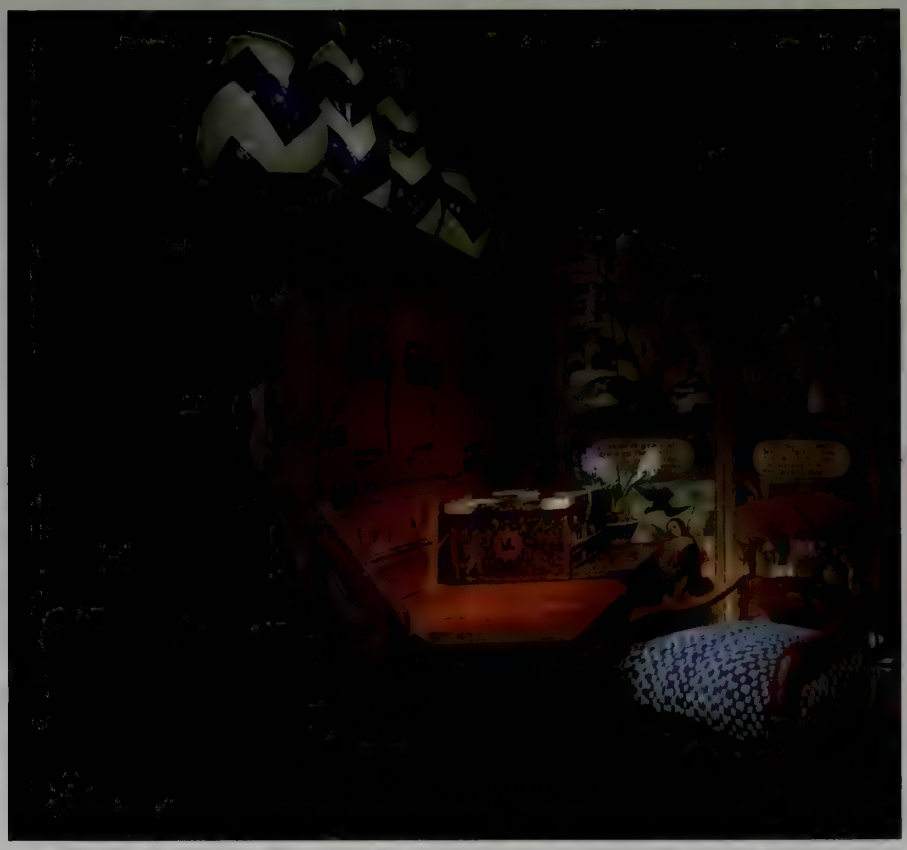
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A Son's Tribute to Georges Clemenceau
continued from page 205

father, out fishing in the Loing, noticed eight or nine books floating past and, when he salvaged them, saw they were inscribed with the name *Clemenceau*. Madeleine was requested to return them to the odd house with the thatched roof. Michel Clemenceau invited her in, and she had her first view of the house—which, in spite of his own fully charged political life, Michel Clemenceau was filling with souvenirs of his father. "On that first visit," she recalls, "it was much as it is now."

Today wild irises spear up from the roof, itself a gesture to the peasant cottages of the Vendée. At the front, shallow brick steps flanked by ceramic urns lead down to the greenish currents of the Loing. To the rear is the canal with its slow-moving burden of barges. The house is prone to flooding; the vagaries of nature and human thought are something a Clemenceau takes for granted. Water lilies float in a pool Michel created in honor of his father's lifelong friendship with Monet. Outside as well as inside, everything pays tribute to some episode in the life of Georges Clemenceau, from the red roses in the garden—a favorite flower—to the Oriental objects in the salon.

"I like the house because I'm active," Michel Clemenceau's widow explains. "But you have to have the character of a Clemenceau to live here. Michel once said it was like living in a cathedral, and what woman wants to live in a cathedral?" Supremely elegant and alive with humor, but suddenly alone among the memories, she opens a copy of Georges Clemenceau's book on Demosthenes and reads an inscription in French: "To my son, Michel, whom I love and who will have duties after my death." Then she reads another dedication in Michel's writing: "I hope that my dear Madeleine may continue to evoke the shared memory of my father and myself."

"You see," she says, looking out onto the river, "this is the task I have set myself to carry out."□

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Patricia and Phillip Frost Rediscover the Early American Abstractionists

By Susan C. Larsen



PHOTOGRAPHY STEVEN BROOKE

ABOVE: Patricia and Phillip Frost's collection of American modernist works of the 1930s and 1940s includes such excellent examples as (from left) Wilfred Zogbaum's untitled abstraction, 1936, Ad Reinhardt's *Red and Blue Composition*, 1941, and an untitled painting by Vaclav Vytlacil, 1938.

BELOW: One of the Frosts' first purchases was Gertrude Greene's *Construction 1946*, behind Patricia Frost in their Miami Beach residence.



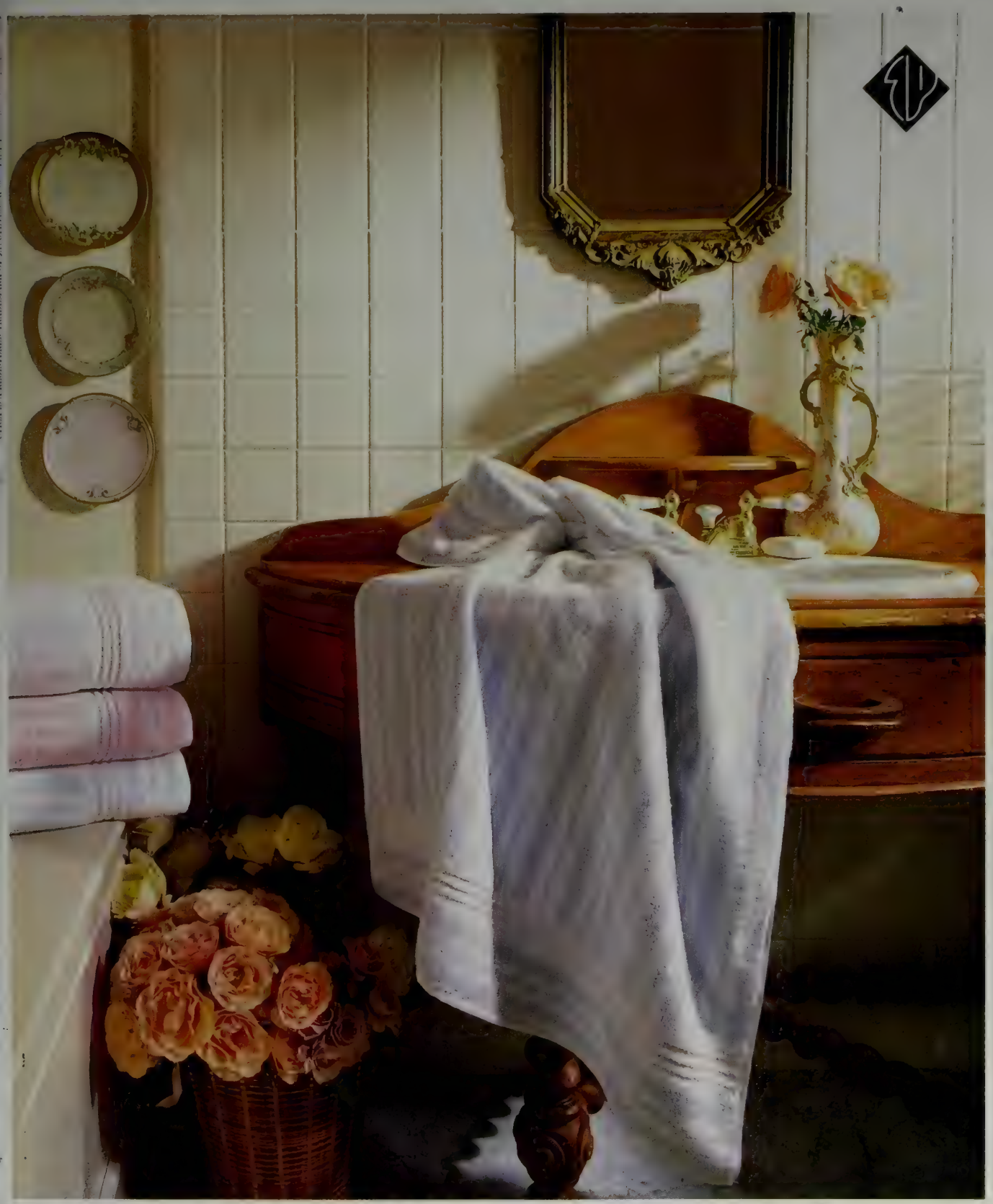
ART HISTORIANS have called the abstract painters and sculptors of the 1930s the "lost generation of American modernists," harshly criticized in their own time as too avant-garde and closely tied to European radical styles. The abstraction of the 1930s was also dismissed in the postwar era as too cleanly and firmly structured, too impersonal and utopian for a later period bent on an exploration of the psychological and the self-expressive. To Patricia and Phillip Frost of Miami Beach, however, the period has been a source of fascination, and their collection of American abstract art of the 1930s and 1940s has been a shared adventure as well as a daily pleasure.

Looking back on the contributions of the 1930s, it now appears as a time of great idealism and innovation. American art caught up with developments in Europe, setting the stage for the postwar dominance of the New York art world. Important transitional figures such as Stuart Davis, Burgoyne Diller, George L. K. Morris and others mastered the intricacies of Cubism, de Stijl and Abstract Surrealism, adding to these a range of American subject matter and a jazz-age vitality of form. These and other artists of their generation established New York as an emerging center for artistic exploration and within a short time made it a magnet for modern artists, both European and American. New York critic Roberta Smith has remarked, "They gave New York its first coherence as an art center ... they exemplified an aesthetic melting pot in action."

The intellectual marketplace of the period was as volatile as the financial one. Even as modernist influence grew in certain circles, the American regionalism of artists such as Thomas Hart Benton and Grant Wood captured the imagination of America's heartland. Their work soon gained a wide audience in New York, and was endorsed by the majority of American museums and critics in the 1930s.

In 1936, a group of dissident American modernists of varying social and

continued on page 268



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Patricia and Phillip Frost Rediscover the Early American Abstractionists
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RIGHT: Controversial when they were created in the late 1930s, works in the collection—such as Gertrude and Balcomb Greene's paper collages, and a painted plaster relief by John Ferren—now receive critical applause. ABOVE: *Composition 1937*, by A. E. Gallatin.

economic backgrounds, working in a variety of modernist styles, formed the important American Abstract Artists group, with its headquarters and annual exhibitions in New York City. The press and public had a field day with A.A.A. exhibitions, finding the early work of artists like Josef Albers, Ilya Bolotowsky, Burgoyne Diller, Balcomb and Gertrude Greene, Ad Reinhardt and many other A.A.A. members incomprehensible. Journalists compared it to wallpaper and floor tiles and loudly decried it as un-American.

However, a few open-minded critics also found merit in the work, remarking upon its beauty and clarity and the intelligent ways in which younger painters adopted the European language of abstraction while creating work with a decidedly American accent. Present-day critics have been much kinder to the A.A.A., and art historians have written of that generation as a missing link between the modernists of the Stieglitz group of the teens and the Abstract Expressionists of the 1940s.

As general critical reappraisal of American abstraction of the 1930s and early 1940s began, Patricia and Phillip Frost were attracted by the beauty and energy of the art. In 1981 they attended an exhibition in New York City that included New Mexico modernist Raymond Jonson's work from the 1930s and 1940s, and were convinced that Jonson and others of his generation should be known to a much wider audience. They set out to form a collection of American abstraction important enough to be worthy of one of the country's greatest museums. Dr. Phillip Frost is a Miami Beach physician and businessman; his wife, Patricia, the principal of an experimental elementary school affiliated with the University of Miami. With characteristic commitment and intelligence, they not only sought out works of art but made it a part of the process to meet many of the artists.

Every art dealer working with abstraction of the 1930s became familiar with the Frosts' enthusiastic commitment and began to appreciate their keen sense of history combined with a sensitive eye for quality. The Frosts could be seen at every important museum exhibition of American abstraction, always attentive, listening, learning, acquiring a depth of knowledge of the period. It wasn't long before the Frost collection became a major resource for curators and scholars.



Since 1980, Patricia Frost's interest in the early American modernists has led to warm relationships and close friendships with many of the original members of the A.A.A. group. The Frosts have had the satisfying experience of knowing Ilya Bolotowsky, Werner Drewes, Herzl Emanuel,

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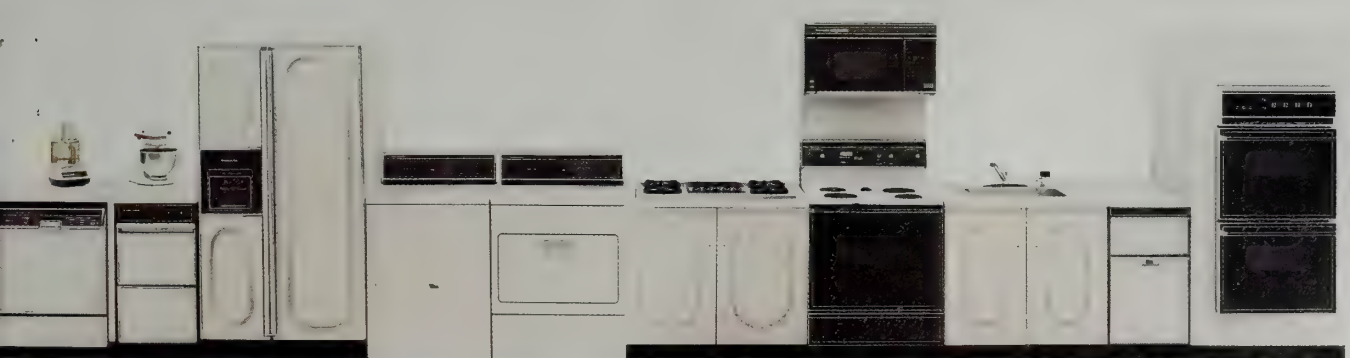
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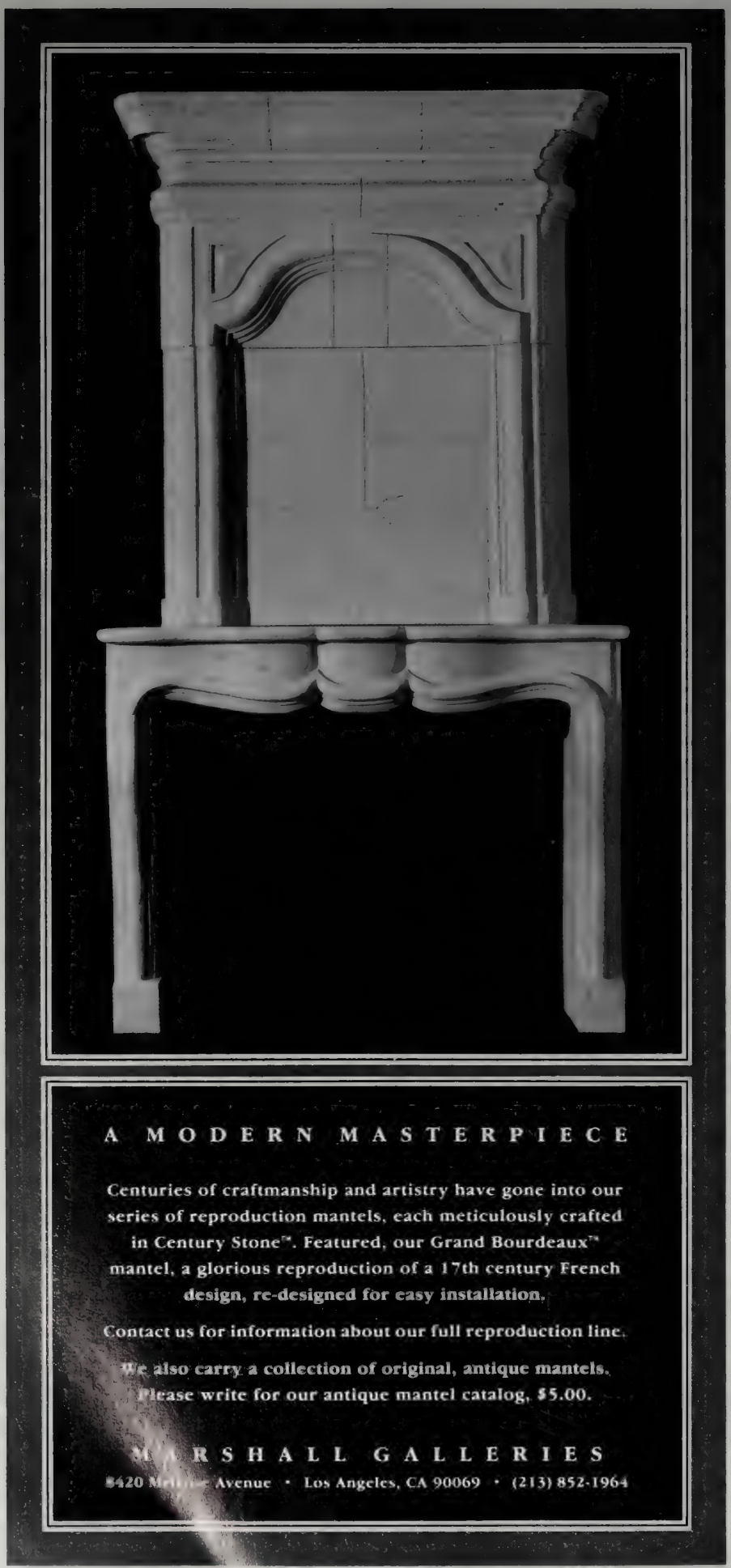
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Patricia and Phillip Frost
continued from page 268

Balcomb Greene, Maurice Golubov, Hananiah Harari, Raymond Jonson, Louis Schanker, Esphyr Slobodkina and Vaclav Vytlacil. As these names indicate, that generation literally represented the American "melting pot." Patricia Frost observes, "Many of the early abstract artists were not born here. They were influenced by European movements and brought their experiences with them."

The Frost collection is not the first serious collection of American abstraction of the 1930s, but it is among the most comprehensive and vast, offering students an opportunity to see the work of many of these artists in depth and in various mediums. Many collectors, even those concentrating on a specific period and style, look for an example of work by each and every artist active in the period. Such collections are like a graduated string of pearls—of varying weight, luster and significance.

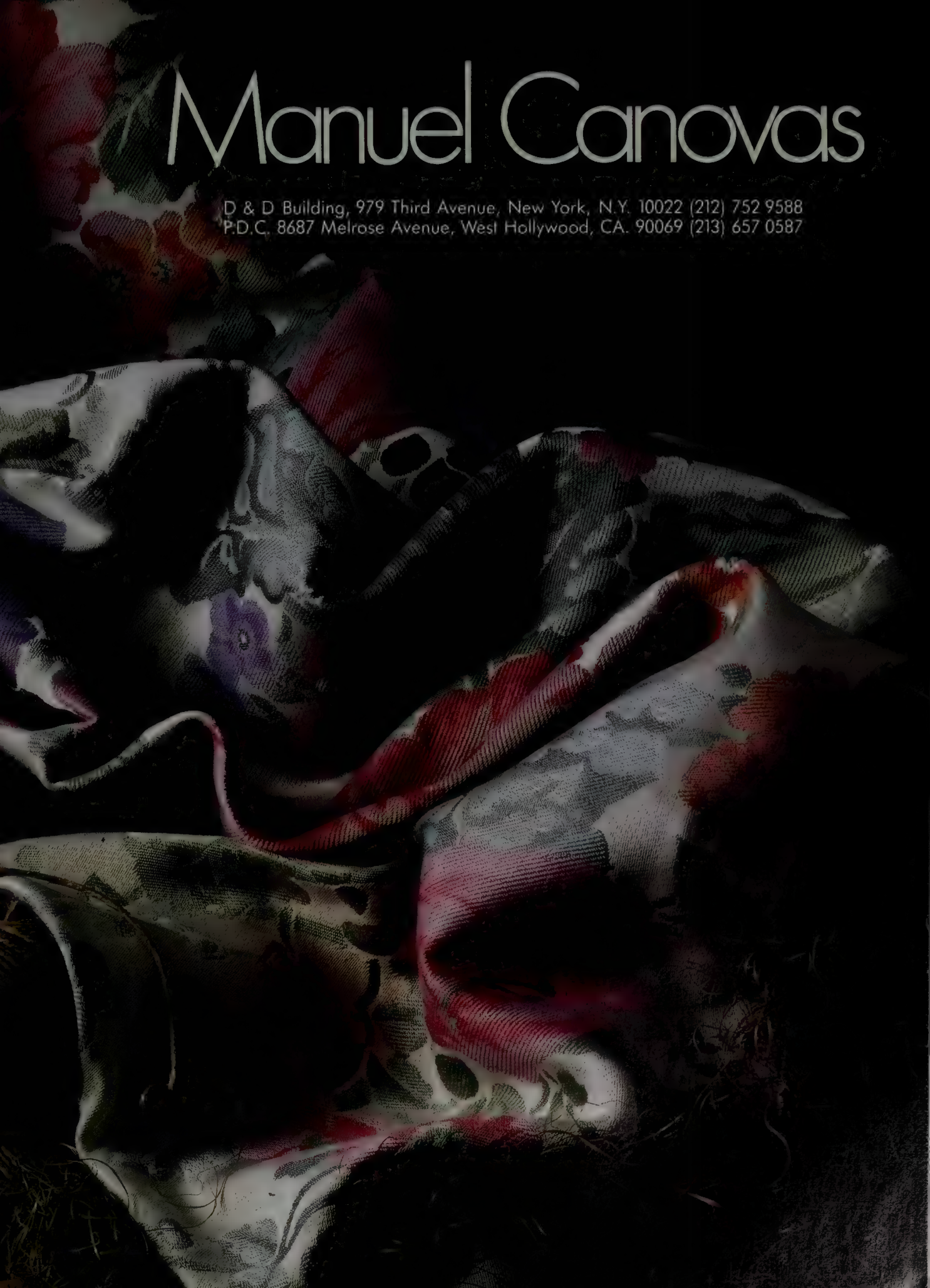
The Frosts pursued a somewhat different course. Their collection is distinguished by many significant clusters of work, focusing in depth on major and some minor artists of the

"We created this collection intending to give it away."

period. They often acquired cycles of work by single artists—suites of drawings, groups of cut-paper collages and watercolors, oils accompanied by preparatory drawings.

Several of the stellar works in the collection have appeared in major museum shows: an early painting by Ad Reinhardt in hard-edged geometric style but with characteristic passages of intricate monochrome; a dynamic construction by Gertrude Greene; a fine early canvas by Hans Hofmann; a pivotal canvas by Laszlo Moholy-Nagy made in America in

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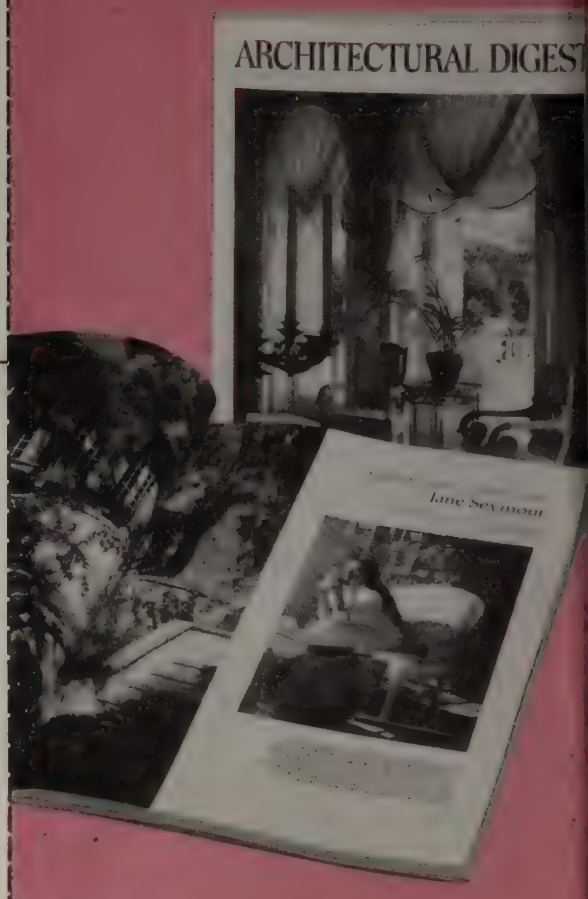
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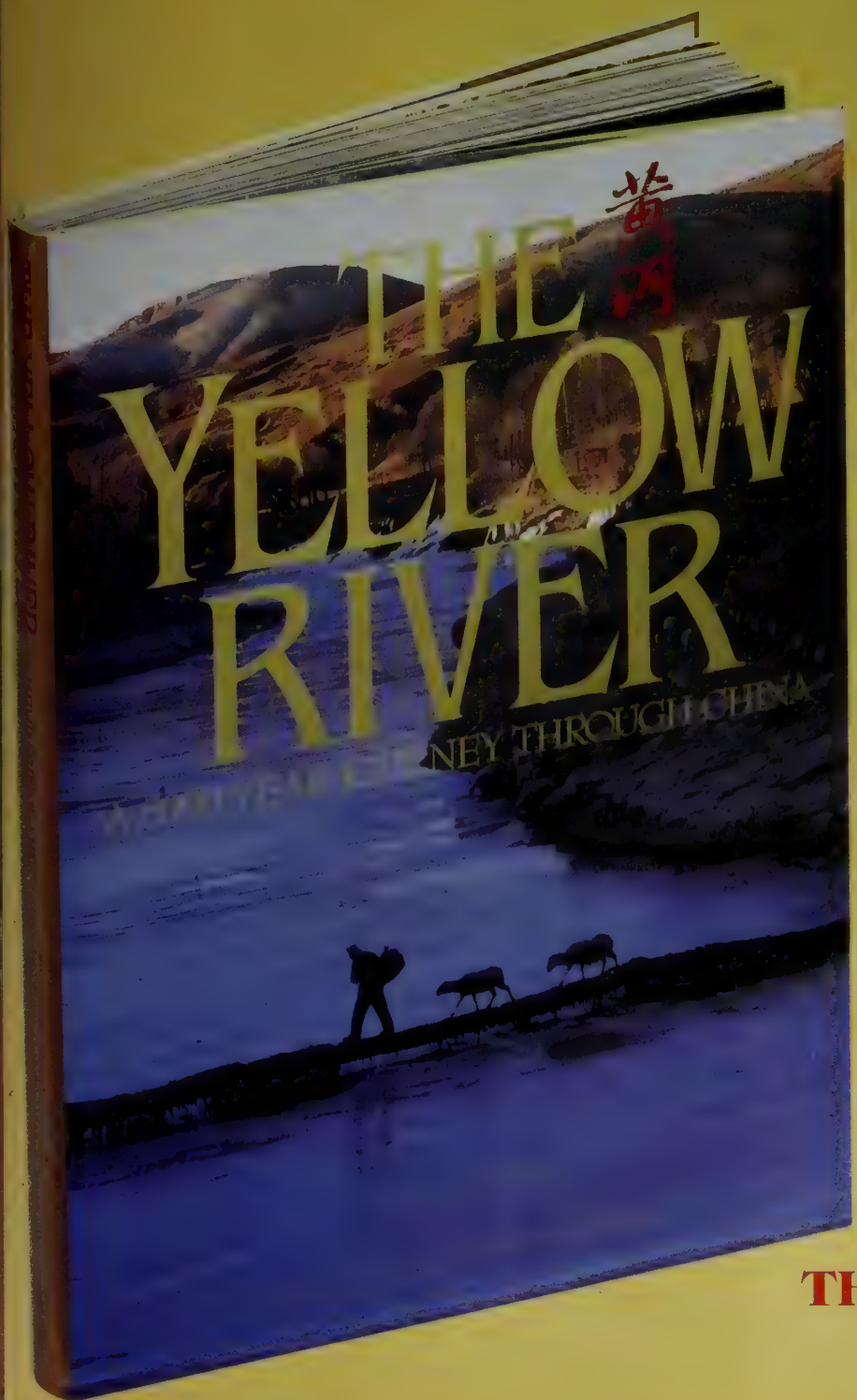
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Patricia and Phillip Frost
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1946, the last year of his life. First loves are often best loves, and the Frosts made special efforts to acquire a great painting by New Mexico modernist Raymond Jonson and related major works by other artists of this fascinating school, Emil Bisttram and Ed Garman.

The well-heeled, erudite "Park Avenue Cubists"—A. E. Gallatin, George L. K. Morris and Charles Shaw—are also beautifully represented. Three of the most gifted artists of their time, and also important collectors of European and American modernist art, they were so wealthy that the Depression had little impact on their lives or their particularly vital abstract painting and sculpture.

Strong works by Balcomb and Gertrude Greene in the Frost collection demonstrate the sophisticated Constructivism of the Russian avant-garde assimilated and transformed in America. Both Greenes were A.A.A. founders who took part in the group's first historic exhibition in April 1937. A large number of the works shown at the first A.A.A. annual of 1937 are reassembled in the Frost collection, recreating much of the style and spirit of that turbulent era in American cultural life.

"We created this collection intending to give it away," says Patricia Frost. And recently they did, donating all of the 113 works to the Smithsonian Institution's National Museum of American Art in Washington, D.C. A major survey exhibition of the collection will be staged at the museum within the next year. At that time, the museum's new Patricia and Phillip Frost Gallery will also be dedicated. Meanwhile, the collectors gaze at the nearly empty walls of their house and plan for the future. Will there be a second Frost collection? Certainly. And it will be created with the same careful scholarship, creativity and enthusiasm that produced the first. People seriously involved in American art of the early twentieth century are eager to see what the Frosts will do next.□

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The Forbidden Pleasures of Topkapi

SULTAN MURAD III'S room, which has been called the most beautiful in the world, lies deep in its secretive dwelling—the palace of Topkapi in Istanbul. Over the years, since the establishment of the Turkish republic, this has been gradually restored and is now opened to the public as the superb museum we know today.

Nothing prepares the visitor for the interplay of perfection found in Sultan Murad's room. It is as if a curtain had risen on some glittering and fabulous scene. The glimmer of gilded woodwork, the sheen of pearl inlay and the fragile flower-patterned faïences are—like the great gilded and canopied beds—overwhelmingly voluptuous. But how subtle, too: The intellect and the senses alike have their place here, at the heart of the Seraglio.

The word *seraglio* derives from the Turkish *saray*, "palace," and has no connotation of harem plurality à la Scheherazade, as so often imagined by the West. But then Topkapi has long been surrounded by misconceptions. Besides its sultry reputation and its echoes of appalling crimes, there are lesser-known traditions of intellectual and mystic austerity. Not all sultans were the debauched monsters of legend. Some were profoundly pious, cultivated scholars, enlightened rulers and patrons of the arts who endowed mosques and hospitals, employing the finest talents of their age.



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For centuries the resplendent Topkapi Palace in Istanbul was the residence of the Ottoman sultans, among them Murad III (1546–95), depicted in his private library (above). A bibliophile and an aesthete, Murad is said to have enjoyed a harem of 500 and sired 104 children.

Gentile Bellini was among the painters in residence at the court of Mohammed II. And Sultan Süleyman the Magnificent early recognized the genius of the Greek Sinan, who became the Ottoman Empire's greatest architect. It was to be Süleyman's grandson, Murad III (who reigned from 1574 to 1595), who commanded Sinan to rebuild parts of Topkapi destroyed earlier, perhaps by fire—among them the lovely room with which we are concerned here.

Murad's chamber expresses perfectly Sinan's genius for uniting the noblest, most impressive proportions with a sense of intimacy. Here he devised glowing colors and almost carpetlike intricacies of tiling, while the deep blue frieze of sacred lettering seems to embrace the whole vast room, as the walls above soar to meet the lofty, but never remote, dome damascened in gold and silver.

The two majestic canopied beds, which also served as thrones of state, flank a huge fireplace where the twenty-foot-high bronze hood is in the traditional Turkish style: intimacy again. On the opposite wall, Sinan placed a superb three-tiered marble fountain where, as a refinement of luxury, the nine bronze taps of each tier are so contrived that each sounds a different note. Thus, as the water gushes out in shimmering cascades, it becomes a liquid symphony.

It was in this setting of warm splendor that the Venetian beauty Safiye Baffo lived for many years as the sultan's adored, his one and only love. Or so the legend goes. It was

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said that during her reign as first *kadin* (or wife) no other charmer from the harem—reputed to be five hundred strong—was ever summoned to the sultan's bed. Nevertheless, devoted as he was, the sultan was also an energetic voluptuary who sired 103 children apart from the son Safiye Baffo bore him, who succeeded him as Mohammed III.

So much for history and legend. Let us leave the lovers while we consider other aspects of that mysterious complex which surrounded them and comprised Topkapi as a whole.

To do this we must retrace our steps and enter the palace by the Imperial Gate. First we pass through two outer courts; the gate of the second court was once garnished by the impaled heads of those who had erred. The third gate, the Gate of Felicity, strikes a more reassuring note, but across its threshold a stone slab marks the spot where the body of the gentle Sultan Selim III was said to have been flung to the dogs. The Gate of Felicity opens onto the inner sacrosanct courts, loggias and gardens surrounding the House of Felicity, where the sultan, "Allah's Shadow on Earth," dwelt, surrounded by his family, household and slaves.

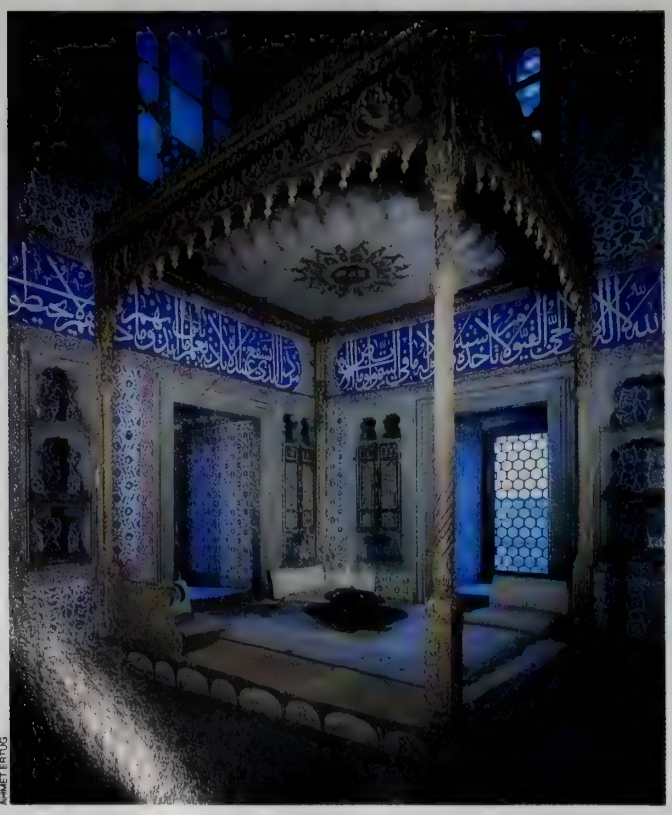
Here a collection of buildings is spread about in a curiously haphazard manner. There is no definite architectural plan such as we see in most European palaces. It is as if the encampments and tents of their Central Asian forebears had influenced even the most sophisticated sultans, who added or subtracted at will.

Pavilions and kiosks, like pretty toys, are framed by parterres of tulip and box. Treasuries, mosques, kitchens, libraries, menageries, halls of state, schools, the harem and the sultan's private quarters all jostle one another. Beyond the library is the Sanctuary of the Holy Mantle, containing some of the most sacred relics of the Prophet, which were traditionally in the custody of the Ottoman dynasty and are still jealously preserved there.

Rather to one side, and cramped into a corner where the few windows are heavily barred, there is a massively locked door which opens to reveal four more—two of wood and two of iron. This is the entrance to the legend of all legends—the Harem.

And here I should perhaps explain something which often causes confusion. In Arabic, *haram* means "forbidden" or "sanctuary," and so by Muslim custom is applied to that inviolate part of the house reserved for women—whether this contains a lavish collection of favorites or the four wives sanctioned by the Koran. The men's quarters are called the *selamlik*, from *salaam*, a greeting—a place of meeting, of easier access.

However, at Topkapi, where intrigues, violence and jealousies were bred in the bone, nothing surrounding the imperial presence was ever of easy access. Bolts and bars, guards and spying eyes were everywhere to ensure that within the House of Felicity the sultan's quarters should also be *haram*—forbidden, as inviolate as the women's quarters.


AHMET ERTUG


AHMET ERTUG

Recalling the splendor of the 16th-century Ottoman Empire is Murad III's lavishly decorated bedchamber (left), where dramas of romantic ardor and palace intrigue were played out. Built at the behest of the sultan in the heart of the harem, Murad's room is adorned with sacred inscriptions and floral motifs and boasts two carved and gilded canopied beds, also used as thrones. In a nearby room (below), built in the reign of Ahmed III, panels of fruit, sweetmeats and flowers dominate.

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Thus the House of Felicity came to be called the Harem, and contained not only the Selamlik and the halls of state but that warren of rooms where the sultan's women languished: a harem within the Harem.

It is in the Selamlik that we shall find again Sultan Murad's bedchamber. Our way lies through a labyrinth of oppressive courts and passages where dim windowless rooms give onto even darker cell-like apartments (though often richly decorated). All is strangely adjacent: The sybaritic marble enfilades of the royal baths are only a step away from the splendor of the Inner Throne Room. We follow a shadowy corridor to reach the Vestibule of the Fountain, of domed and noble proportions (also by Sinan), which is the anteroom leading to Sultan Murad's room.

We enter, and once again it casts its spell. Although there are no longer the trappings of its heyday, and we see it stripped of all but its basic structure, it still glows, inviting us to imagine it as it once was, in all its extravagant luxury. Early records tell of bed hangings looped with swags of pearls; of gold-tissue quilts lined with sable; of water pipes studded with diamonds. We imagine those vast canopied beds piled with cushions of silk from Bursa or Bukhara, flung among lynx skins and Persian rugs, which are crisscrossed over one another in the lavish fashion of the East. Today the stone-flagged floor is bare, but great pools of color play over it, cast by the jewel-like panels of glass in the upper windows.

Eastern living does not require furniture such as the chairs and tables of Western life—there must first be carpets, which by their design and color also take the place of pictures. For the rest, quantities of cushions by day, and padded quilts by night, are enough. Meals are served on huge round platters, or *tabla*, which serve as dinner tables. Some of these are five feet across, and in the Seraglio were generally of solid silver.

Such is the manner in which life was lived in Sultan Murad's bedchamber.

Close by, a ravishing little Turkish Rococo cabinet, known as the Fruit Room, was once the dining room of Sultan Ahmed III. This delicious bonne bouche of a room is painted with panels of fruit and flowers and creates a seductive air of conviviality.

But truth compels me to say that it was never the scene of feasts enjoyed by Sultan Murad, for it was built nearly a century and a half after his death. Let us then leave the enraptured sultan and his *kadin* to those banquets of love and beauty they shared in his room, known as the most beautiful in the world. □





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Toiles de Jouy—Fresh Editions of Scenic Prints

By Jeffrey Simpson

THE CONVENTION of city-smart sophisticates yearning for a fantasy country life goes back at least to the Romans, with poetry celebrating the simple life of shepherds, and pastoral frescoes such as those at Pompeii. In eighteenth-century France, under the world-weary ancien régime of Louis XV and Louis XVI, a particularly happy embodiment of simulated rural pleasures came with the toiles de Jouy—fabrics printed in the French village of Jouy at the factory of Christophe-Philippe Oberkampf. These multi- or single-colored prints portrayed shepherds herding their flocks and milkmaids flirting with swains, as well as historic events. This season, the light, festive toiles de Jouy—and designs inspired by them—garland the major showrooms anew.

Brunschwig & Fils rings all the changes on the classic toiles, starting with their *La Villageoise*. Among the subjects of this elaborate print—in red or blue on a cream background—are a mother giving her children milk fresh from the cow, women doing laundry by a stream near a rustic mill, and a maiden feeding geese. One distinction of the original toiles de Jouy (the word *toile* means simply "cloth" in French) is that the designs were printed by engraved copper plates, which allowed fine gradations in shading the images. Today only a few toiles are printed





PHOTOGRAPHY: PELICIANO

The idealized country life takes form in *La Villageoise* (above) from Brunschwig & Fils, an exact reproduction of a circa 1785 design by Jean-Baptiste Huet—chief designer of plate-printed cottons at the Oberkampf factory in Jouy, France. Lee Jofa's *Trincomalee* (left)—printed on linen to resemble the texture of the original hand-spun cotton—commemorates a 1782 battle between the French and English.

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Faithful to the original toiles designed by Huet are Cowtan & Tout's *Le Brun* (top) and Clarence House's *Les Enfants*, an idyllic portrayal of animals, children and classical architecture. *Le Brun* is the flagship design for Cowtan & Tout's toile collection, the first of some seven patterns they plan to introduce.

this way, but Brunschwig uses as many silk screens as necessary to duplicate the look of the late-eighteenth-century engravings.

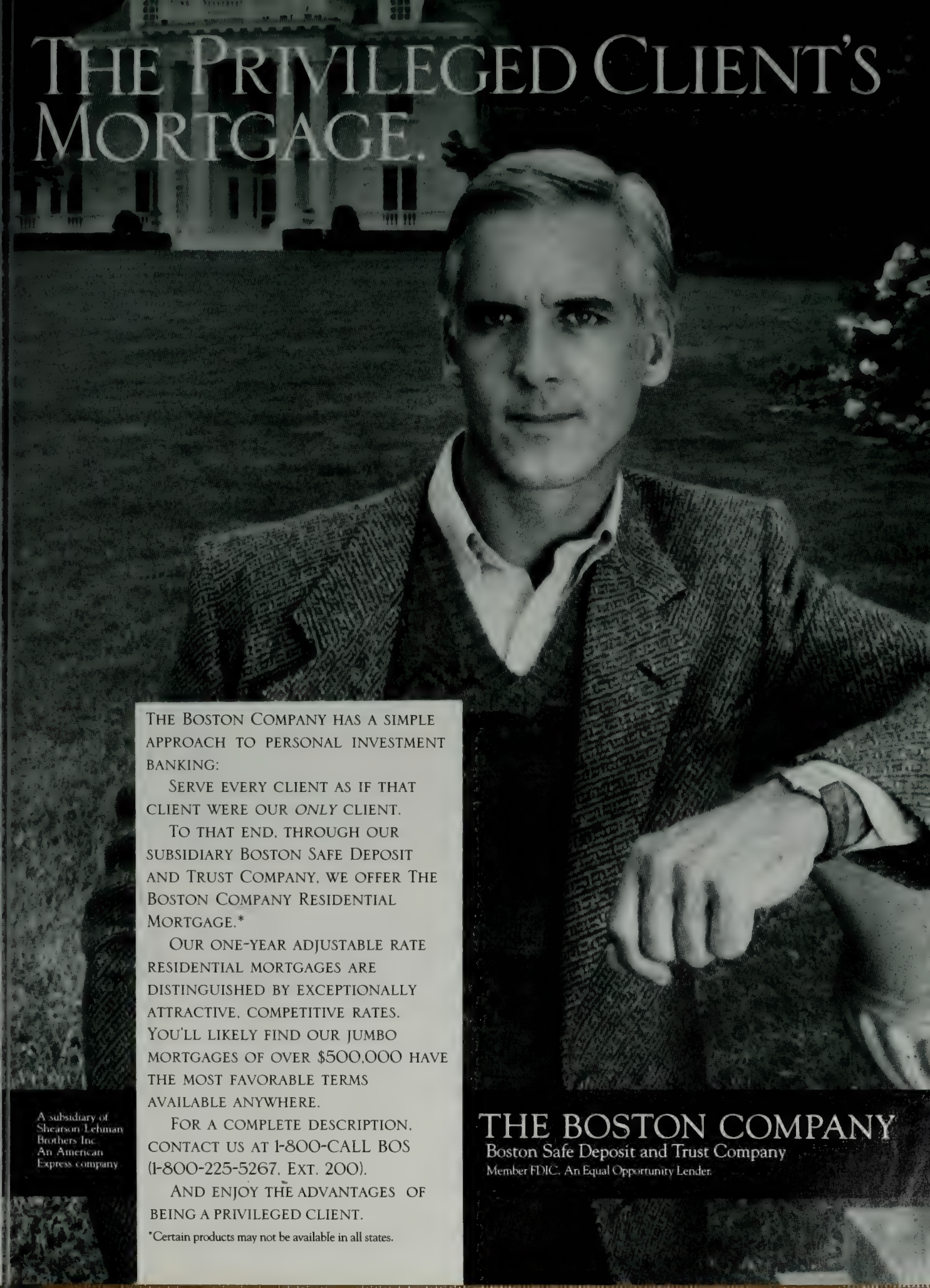
Although usually printed on cotton (a luxury item before Eli Whitney's invention of the cotton gin), toiles were occasionally printed on linen. Brunschwig's *Four Seasons* print is actually done that way to reproduce the rough, unbleached quality of the cotton original—a set of eighteenth-century bed hangings found in a Van Rensselaer mansion in Albany, New York. The four seasons are represented by a rural Bacchus-like figure riding a goat; an old man sitting by the fire with leafless trees outside his cottage; happy peasants dancing around a Maypole; and a gardener presenting a flower to the lady of the manor.

The exotic—specifically the Orient—exerted as strong a pull on the eighteenth-century imagination as the countryside did, both being equally far from the ritual grind of court life. A toile that departs from the notion of the pastoral for the Orient—and which incorporates a second color for the background (as toiles sometimes did in the late eighteenth century)—is Brunschwig's *Fête d'Eté*. Here fanciful Chinese figures dance and drink tea among fruit-laden boughs and oversize flowers resembling pagoda bells.

Also in the mode of the multicolored toile is Brunschwig's *Ismaelia*, in which a pantalooned and turbaned keeper leads a giraffe through panels of exotic flowers. The design actually commemorates the gift of a giraffe from an Egyptian dignitary to Charles X of France. The giraffe disembarked at Marseilles and created a sensation by walking all the way to the French court in Saint-Cloud near Paris.

A toile from Lee Jofa in a similar style is *Liberté Chérie*, which celebrates a nineteenth-century French victory over the Swedish for the Caribbean island of St. Barthélemy and which reveals natives in multicolored garb dancing around a tropical tree crowned by a liberty cap, symbol of the French Revolution.

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Toiles de Jouy—Fresh Editions of Scenic Prints

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Lee Jofa, with their English heritage dating back to the nineteenth century, has some toiles that present a particularly English version of the French toiles de Jouy.

One Lee Jofa toile, called *Fortune Teller*, was adapted from a design originally printed in 1765 that remained popular through the 1840s. Reminiscent of a Hogarth print, it features a farmhouse with smoke issuing from the chimney; a windmill; a maid drawing water from a well; and, centrally, an old fortune-teller reading a woman's hand while her suitor listens from behind a tree.

Finally, Lee Jofa presents *Trincomalee*, a fabric that commemorates a battle between French and English fleets off Ceylon in 1782. Not only is the engagement fully rendered—with hand-to-hand combat, tattered sails and clouds of smoke—but surrounding the principal design are islands peopled by native spectators. In *Trincomalee*, shading produced by finely engraved lines conveys the design's details.

Clarence House has revived a toile, *La Chasse*, that is classic in style with its subtle line engraving. The design shows Artemis, goddess of the hunt, in full pursuit of a stag—a mingling of a pastoral scene with classical mythology that represents two main interests of the eighteenth century.

In Clarence House's toilelike *Les Enfants*, heifers, lambs, baby birds and children are variously grouped in clusters against a background of cross-hatching. With *Marquis de Pierre*, the Oriental theme surfaces again in a delightful way with Chinese ladies, musicians, butterflies and birds. Each is singly shown in repeating vertical rows bordered by curving bands set with small medallions that contain stylized insects and animals. The accompanying fabric, *Rayure Marquis de Pierre*, also bears this medallion motif.

There are two toile-inspired fabrics at Clarence House of predictably high style. *Le Mariage de Figaro* (referring not to the Mozart opera but to the play by Pierre-Augustin de Beaumarchais that predated it) has elaborate stage scenes—set off by curtains swagged in a proscenium form—that are connected to one another by Adamesque details. The fine engraving places this fabric technically among the classic toiles, but the Clarence House designers have chosen to glaze the cotton, making it akin to chintz. A new variation on an old toile theme, *Les Saisons* is printed in one color (blue, black, red, ocher, green or brown) on a cream background, but is executed in a dashing free-form 1920s style reminiscent of Dufy. A tilting watering can splashes; a lady braced against the wind holds her hat on her head, her scarf a mere swirled line; and, representing Summer, a barely sketched satyr with lowered eyelids strums a lute.

Finally, Cowtan & Tout, New York heirs to an English firm of old provenance, will bring out several new toiles this summer. The first of these, already in stock, is *Le Brun*, a variation on the "four continents" theme popular in European iconography from the sixteenth to the eighteenth century. In addition to the human representatives of each continent—which include befeathered American Indians and classically draped Europeans—there are wonderfully rendered animals, such as crocodiles, elephants, ostriches and a spectacular flying fish. Another Cowtan & Tout piece, *Oasis*, scheduled for this summer, is derived from an eighteenth-century English toile and depicts dromedaries, monkeys, and horses frisking around a date palm.

Cowtan & Tout continues to research their own archives and other European sources for historical toiles. Gillian Moss—a curator of textiles at the Cooper-Hewitt who recently put together an exhibition of printed fabrics from 1760 to 1860—confirms there is a strong revival of interest in the monochrome toiles.

So here's to summertime and the bosky dells—in fantasy and on fabric, at least.□



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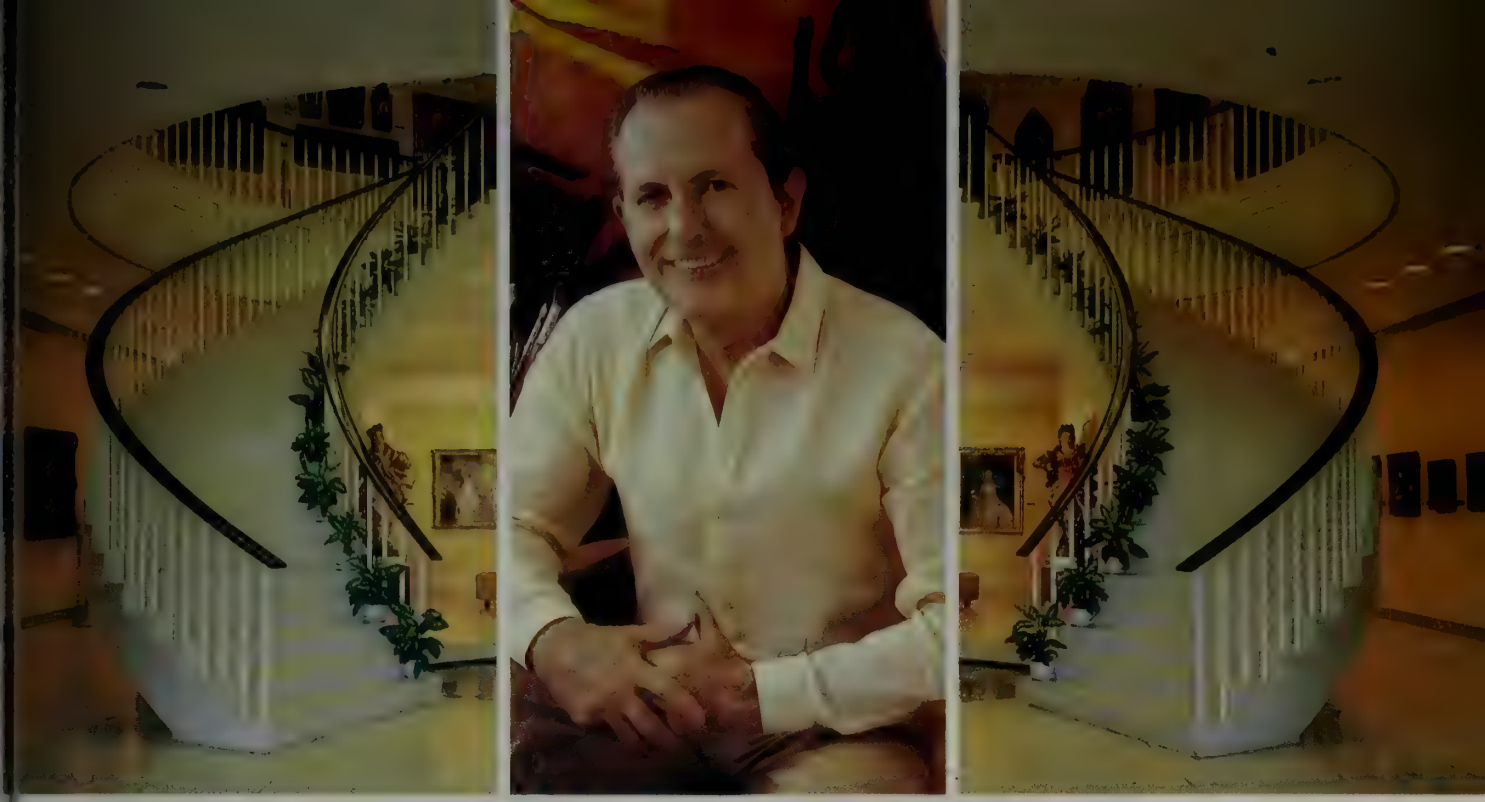
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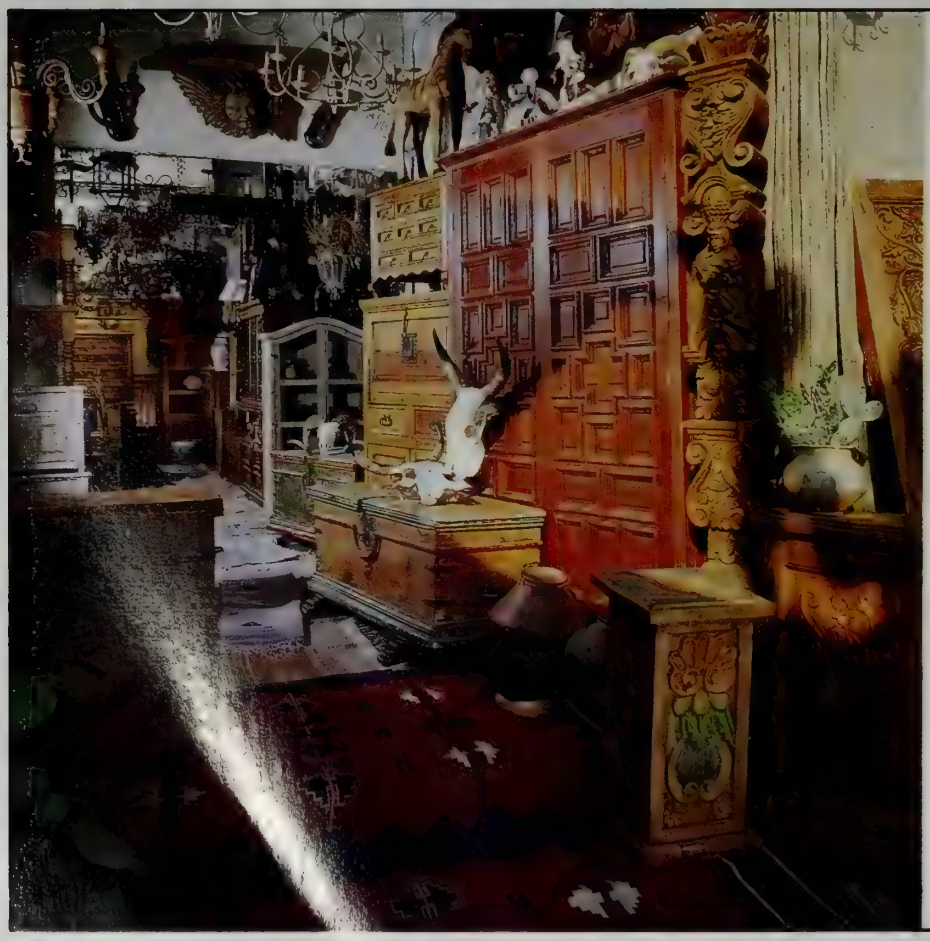
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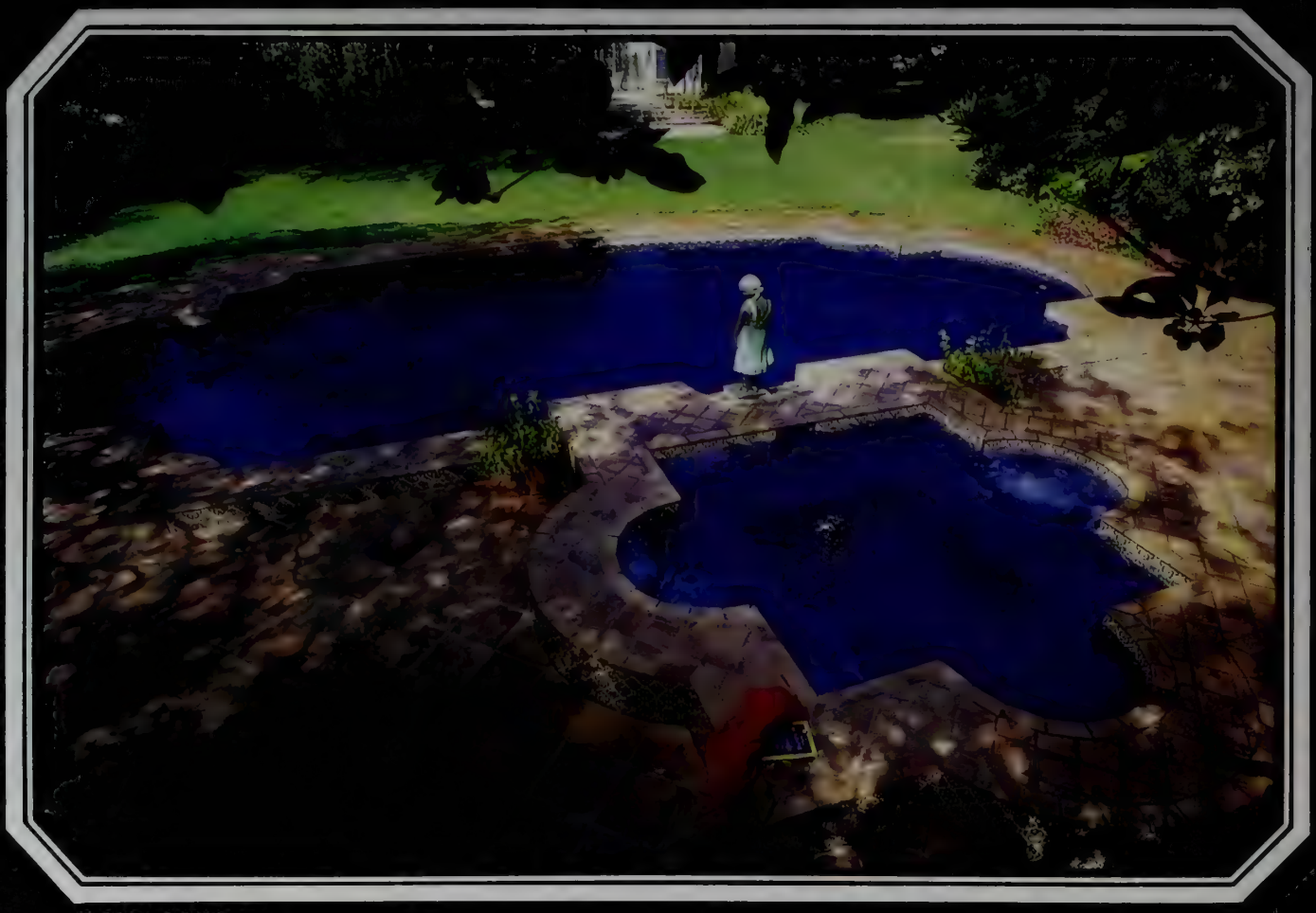
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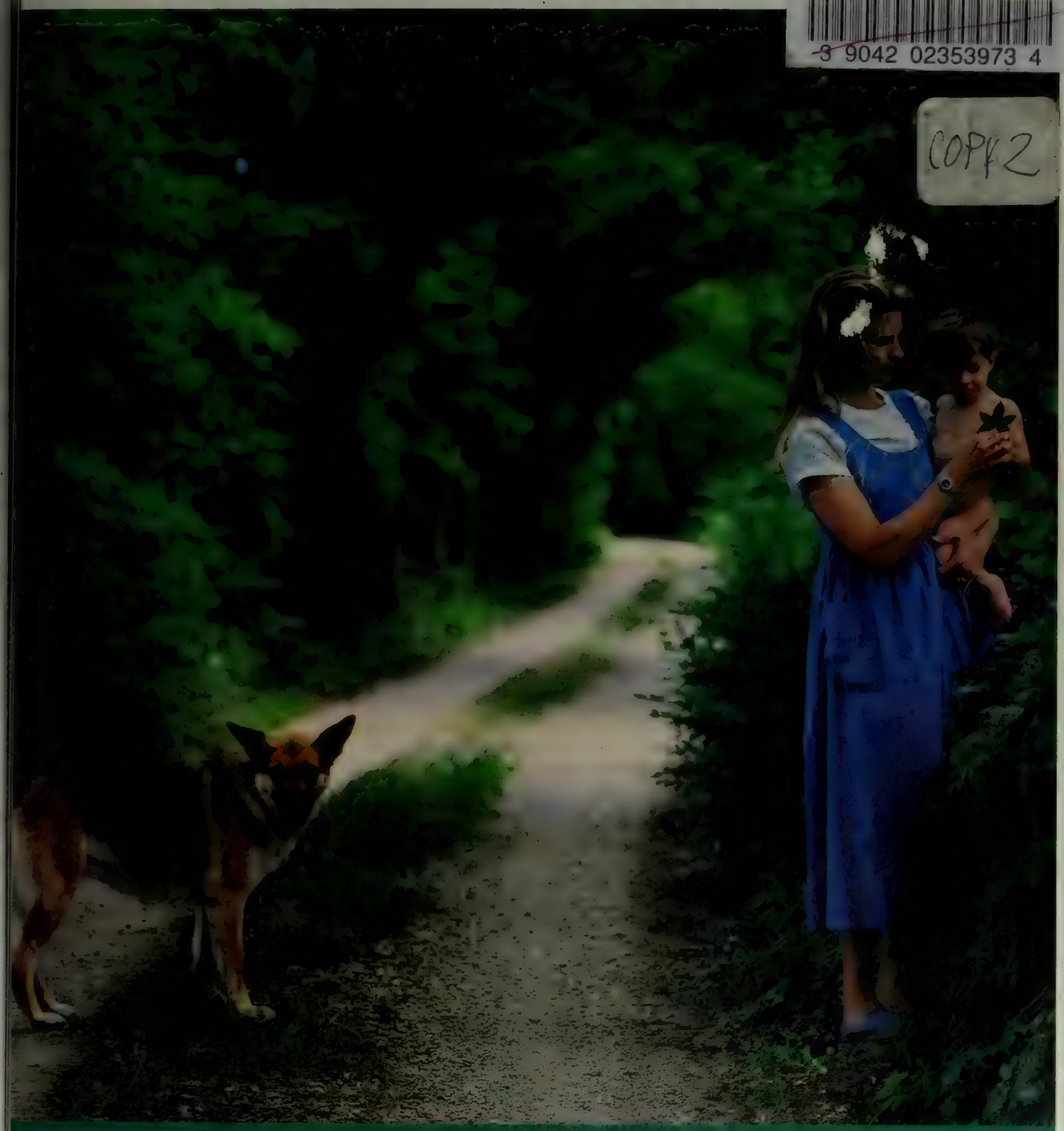
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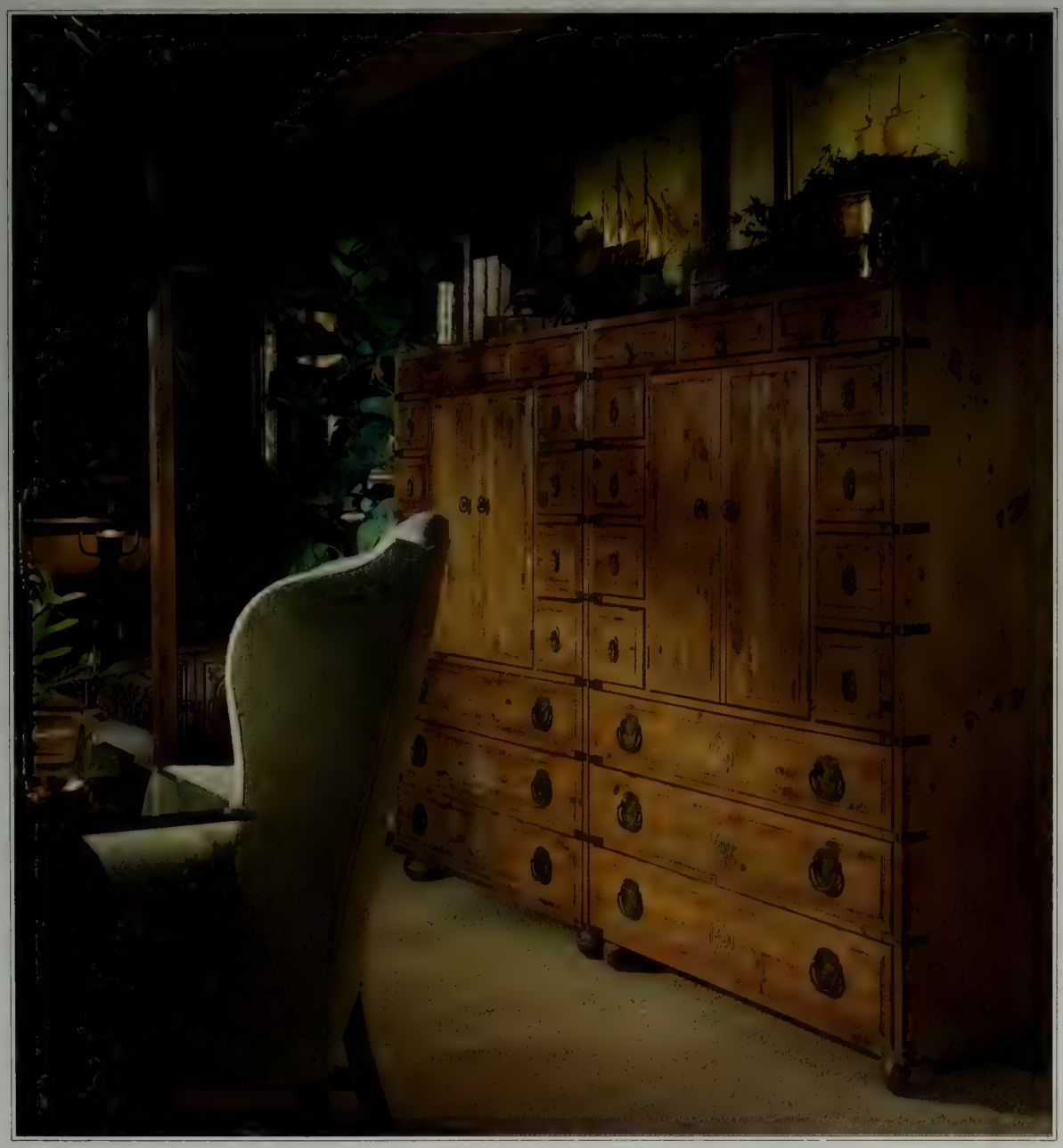


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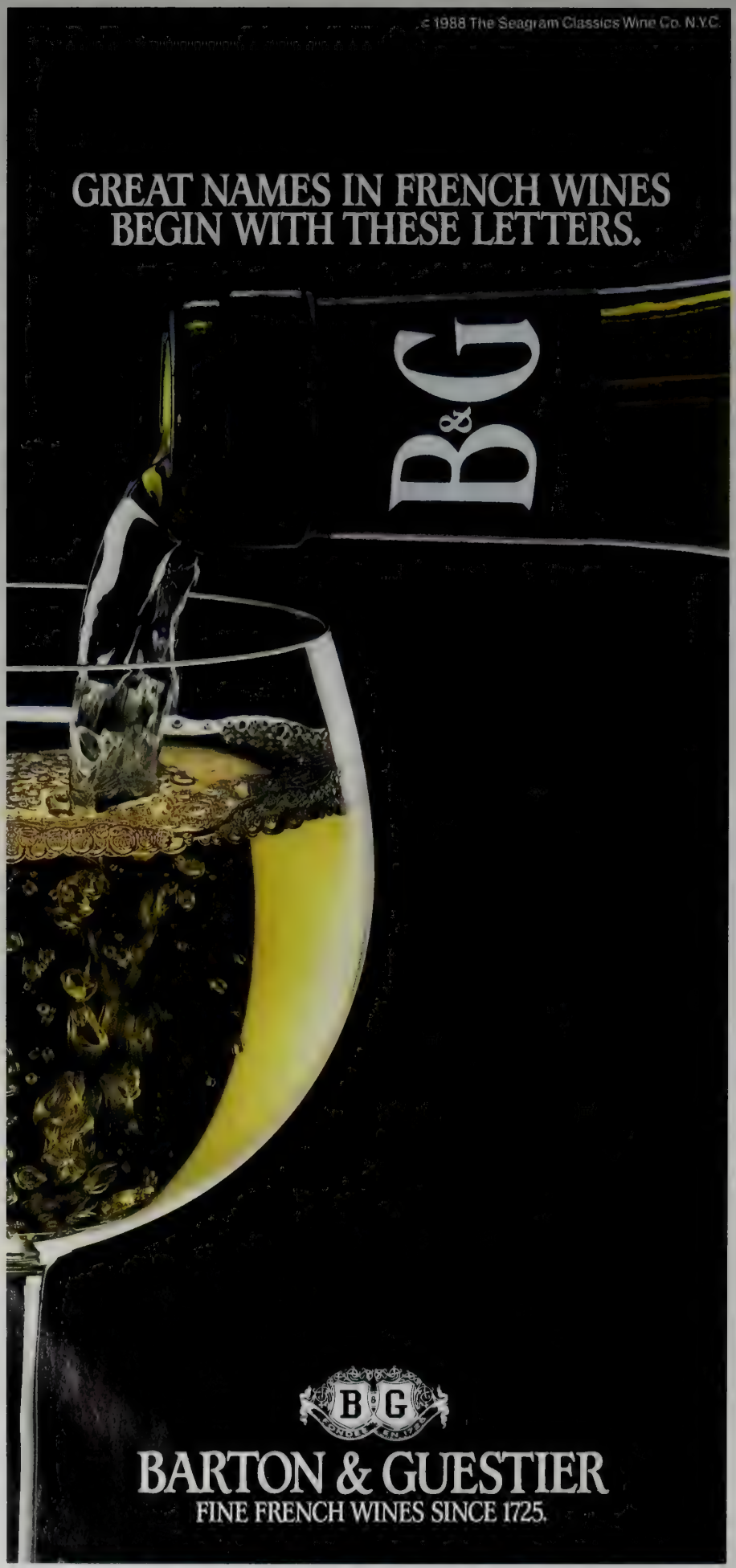
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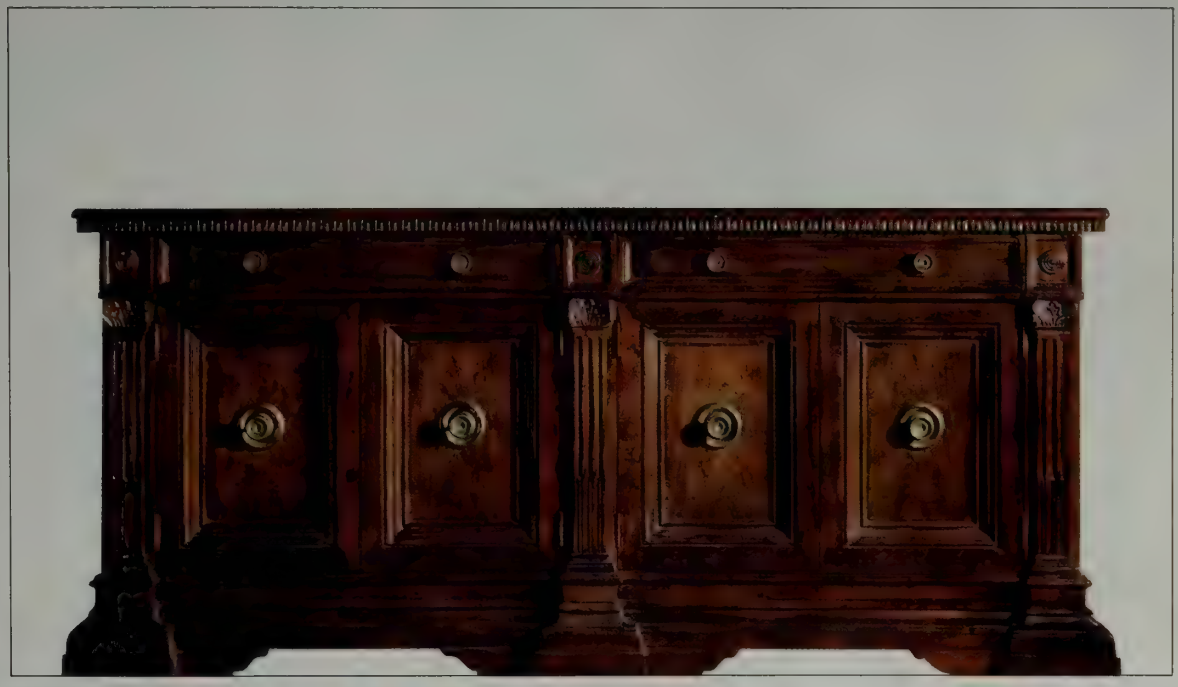
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Canada
Jordan's, *Vancouver Victoria*
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For more information on this collection, please reference pages nine, ten and eleven

Baker
FURNITURE

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

There simply cannot be anyone like Loyd-Paxton working in the world of interior design today ("Geometric Alternatives," February 1988). The energy coming from the February issue is astounding, and the cover is one of the best ever. Loyd-Paxton get better and better without repeating themselves, and the same vitality comes through no matter what the project. They've been an inspiration in my teaching. Thank you for featuring them in this issue.

Gary Trentham
Auburn University
Auburn, Alabama

What a delight to meet Stephen Gray in your For Collectors feature (February 1988). As an enthusiast of the Arts and Crafts Movement, and especially of its pottery, I pored over each fascinating photo. Incidentally, Gustav Stickley's motto, referred to in Thomas Hines's text, is taken from the opening line of Chaucer's *The Parliament of Fowls*: "The lif so short, the craft so long to lerne."

James Fanale
Saint Mary-of-the-Woods, Indiana

How a designer chooses to decorate his own residence can be very revealing, and Juan Montoya's New York retreat was especially interesting ("The Still of the Country," February 1988). I've seen other interiors by him and have often thought that, though sophisticated, they seemed somewhat cool, so I didn't expect the relaxed warmth of his country house. Thank you for showing another side of this talented designer.

Eileen Borman
Hartford, Connecticut

Please do not sacrifice your focus on fine architecture and interior design by emphasizing the resident over the residence. Although Tom Selleck may be an intriguing personality, I found the design of his apartment uninteresting and the feature disappointing (Visits, February 1988).

Jessica G. McMurphy
Denver, Colorado

I enjoyed the story on Tom Selleck's apartment and was surprised—for two reasons. First, I had pictured him more in the Old West than in Old England. Second, I was amazed he did the interview at all, since he seems so private. You have accomplished much to earn that man's trust.

Teri Sue Leigh
Spring Valley, California

I usually prefer residential design over commercial, but your feature on the Hotel Hana-Maui was an exception (February 1988). Photographer Mary E. Nichols truly captured the charm of the Hawaiian islands, and Heywood Hale Broun's text was informative and entertaining.

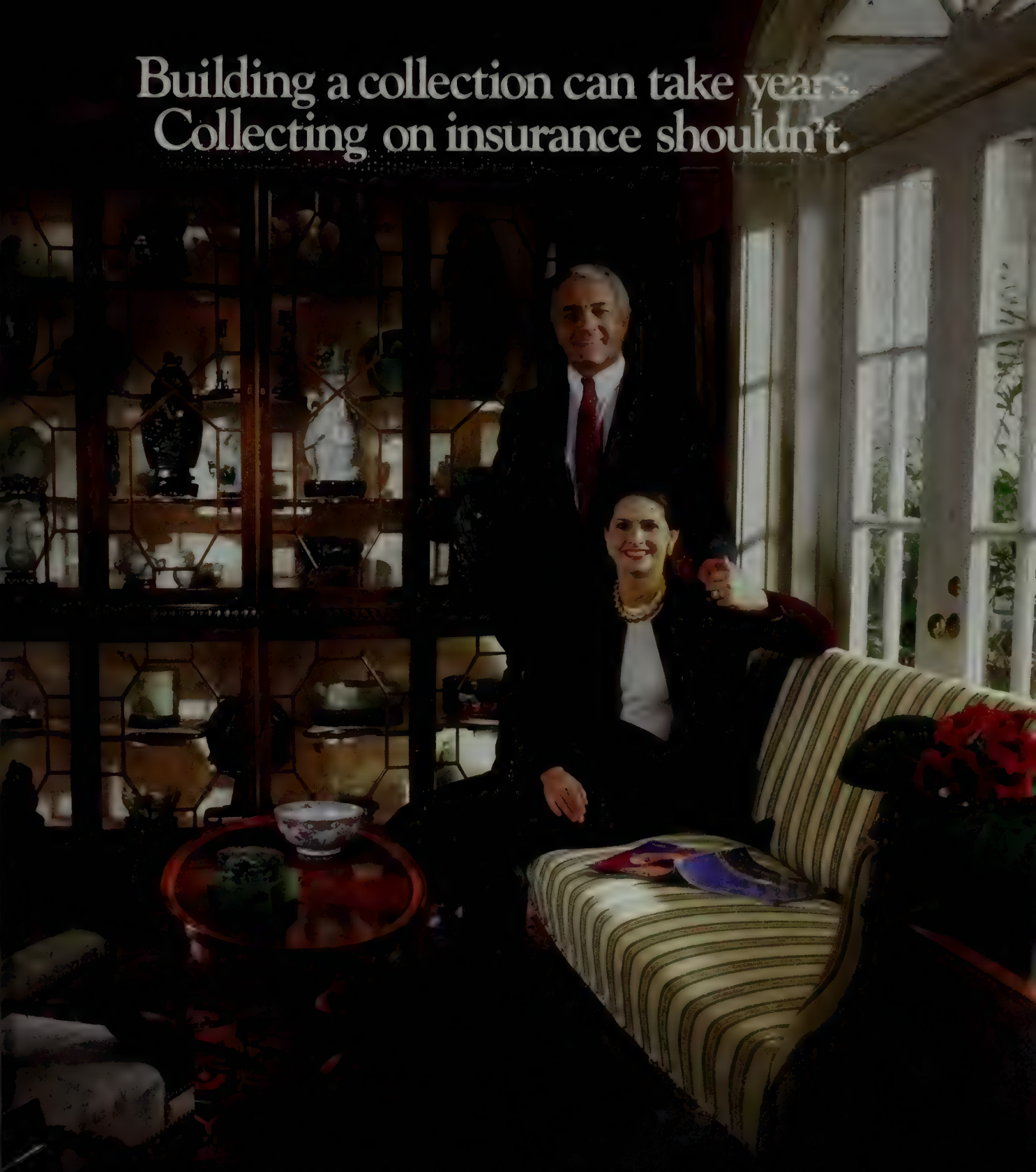
Norinda Ruíz
Miami, Florida

I was really impressed with "Architecture: Graham Gund" (February 1988). At first the layout of the converted ballroom seemed strange, but as I read the article and perused the photos, I found myself walking through this "house within a house." Graham Gund is truly unique—a breath of fresh air.

J. Michael Bucchiameri
Rohnert Park, California

In the feature on Graham Gund, a painting by the artist Kikuo Saito was mistakenly identified as the work of Helen Frankenthaler. Kikuo Saito is a Japanese-born painter who lives and works in New York City. This acrylic was painted in 1981 and is titled *Ashura*.

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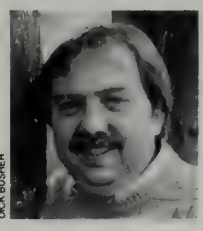
PEOPLE ARE THE ISSUE


JOHN BRYSON

Next month Editor-at-Large Peter Lauritzen travels to Lugano, Switzerland, to report on a private art collection without peer. The scope and quality of Baron Hans Heinrich Thyssen-Bornemisza's holdings are well known. And while the international exhibitions that the baron has mounted over the years have dazzled all who have seen them, nothing can quite prepare a visitor for the full effect of the Thyssen-Bornemisza Collection in its natural habitat, the Villa Favorita. Though the baron and baroness have residences around the world, the villa in Lugano occupies a special place in their lives, and the baron has now allowed its private rooms to be shown for the first time. "This is the house where I keep an office and where much of my work is done," says the baron. "Villa Favorita is the center of my personal working life." Also in the July issue—and a world apart—Gael Greene visits another collector of note, film and record producer David Geffen, whose Malibu beach house offers serene escape among works by David Hockney, Edward Hopper and Jasper Johns.

Paige Rense

Editor-in-Chief


DICK BUSHER

Ken Manko


DICK BUSHER

Ida Manko

Folk Art Idyll

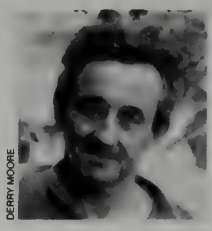
Ken and Ida Manko's entry into the folk art business was anything but glamorous. A Vietnam veteran attending college in southwestern Pennsylvania on the GI Bill in the early seventies, he had to supplement his meager income by selling junk door-to-door with Ida, also a college student. Eventually they traded up to antiques, and when they moved to Maine in the late seventies there were still good finds to be discovered at the folk art shows they frequented thirty-six times a year. Though the couple can't afford to get sentimentally attached to any of their purchases, some make a deeper impression than others. Ken explains, "We once had a wonderful whirligig from a summer house on Squirrel Island, Maine. I sold it within a week because I couldn't afford to keep it. Now I would hang onto it." *See page 106.*


DERRY MOORE

Candice Bergen

Architectural Digest Visits: Candice Bergen and Louis Malle in France

Although director Louis Malle has made several films in the United States over the past decade—including *Atlantic City* and *My Dinner with André*—he has turned to his childhood in France during World War II for his latest film, *Au Revoir les Enfants*. The recipient of numerous international awards, the semiautobiographical film was written by Malle at his summer manor house in the Lot valley. For Malle, the area holds strong ties to his youth. For his wife, Candice Bergen, it represents the antithesis of her own childhood in southern California. "There are very few outsiders there, and no Americans," she says. "But architecturally it's the purest part of France and a long leap from Beverly Hills, where nearly everything is copied and reinterpreted." *See page 114.*


DERRY MOORE

Louis Malle


BILLY CUNNINGHAM

David Davies

Made for Americana

When investor David Davies found a barn on five acres of woodland in New Jersey, it appealed to him immediately. Once it was made habitable he began to use it as a retreat and a place to display his collection of American folk art. "It had a great sense of space and it was beautifully built—like a fortress—with walls sixteen inches thick." An insatiable collector, Davies has treasures that not only fill the barn but spill out into the garden, where weathervanes turn up in flower beds and point down pathways through the woods. He discovered many of them while driving through the countryside. "It's no longer possible to find things like that," he says. "Now everyone knows everything, because each auction price is published." Still, he recently decided to let go of a few pieces—only to make room for more. Not surpris-

continued on page 20

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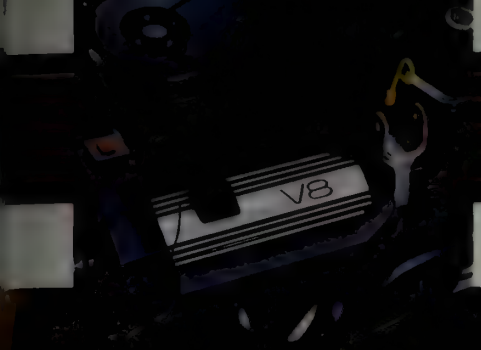




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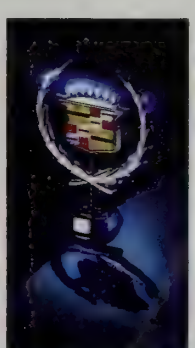
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continued from page 16

ingly, representatives of another great collector of Americana, the Smithsonian Institution, lost no time in inviting him to dinner. *See page 120.*



Lil Groueff

Becalmed in Southampton

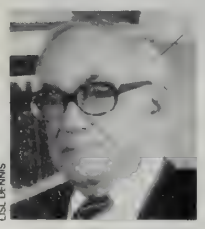
"Since the age of six," recalls interior designer Lil Groueff, "I made houses under my bed and decorated the cellar. My grandfather was a builder of many brownstones in Brooklyn, and spent his leisure time at auction galleries collecting furniture and bibelots for his house and for his pleasure. So I can trace my desire to build and make a pretty nest that far back." The Southampton house she designed for herself and her husband, Stephane, is a nest full of treasures picked up on the couple's travels. The eclectic mix ranges from rag rugs to Swiss silhouette pictures. Holding all of this together is her casual and comfortable touch. "It's a very English way of decorating," she says. *See page 128.*



Ralph Goings

A Photorealist's Farmhouse

"There was sizable pasturage attached to the house when we bought it fourteen years ago," says photorealist painter Ralph Goings. "We sold forty acres to neighbors and kept two hundred for ourselves." (Trails still lead up the mountain past a waterfall to a wooded grotto.) Ralph and Shanna Goings are California natives drawn eastward by a desire to be near New York City. "Manhattan is the art capital," says the painter. "When we lived on the West Coast it just seemed too far away. Though we both love California—in recent years we've been spending winters there—it seemed important to know about other regions of the United States." *See page 134.*



LISL DENNIS

Malcolm Forbes

Forbes Trinchera Ranch

The Forbes family consider themselves extremely fortunate to have acquired a substantial piece of acreage in Colorado. Trinchera Ranch, explains Malcolm Forbes, "was one of the original Spanish land grants legitimized by President Hayes, and it is exceptional in not being a typical Western checkerboard." Among the prized possessions belonging to Forbes (his son Kip has his own house and collections on the property) are an assemblage of sword blades from Waterloo and a group of Luminist landscapes. All of the furnishings, the publisher notes, were shipped to Colorado on the Forbes jet, the *Capitalist Tool*. "What you don't bring with you, you don't have!" he says. *See page 140.*



MARY E. NICHOLS

James Surls

Outpost for Art

Highly regarded nationally, James Surls is not a regional artist—though he is active in the Texas art world and says he is "bigger on Texas than anyone else alive." Still, he adds, "Whatever the big picture is, I want to be part of it." In addition to the enormous studio he built with the help of two assistants, he also designed (with his artist wife, Charmaine Locke) the latest renovation of their constantly expanding house in Splendora, Texas. All the rooms are filled with art—even the cypress slab that's now a table was originally destined for sculpture. *See page 154.*



Diana Phipps

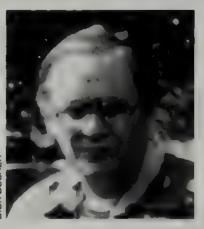
Ringing In the Old

Diana Phipps's amazing talents with staple gun, hammer and paints began when she and her parents had to flee the Russians and leave the family castles in Czechoslovakia, suddenly becoming émigrés after World War II. Improvisation, which began as a necessity, has become a fine art in the hands of the imaginative designer. She once said that she could be considered an expert in one-room living, but now she's given up on that idea. (She tried it in her Cotswold barn but found it a little drafty and lacking in privacy.) She says she always avoids spending too much on "doing up a house. That way I can like something one day, hate it the next, and it doesn't matter. I just change it." *See page 158.*



DICK BUSHER

Sondra Beal



DICK BUSHER

Jack Beal

Gardens: A Living Palette

"Down by the Old Mill Stream" may still summon up nostalgic thoughts of country living—even for those who have never seen a millstream. But for New York artists Sondra and Jack Beal it is more likely to bring back memories of tearing down an abandoned mill in New York State in order to build a country house on the site. Or of erecting ten-foot walls to hold back an encroaching mountain and rampaging waters. And finally, of turning the surrounding area into a garden. During this metamorphosis, Mrs. Beal changed careers virtually in midstream, going from sculpting to painting. As for models, she grows her own. (Her prints *Gloriosa Daisies* and *Plums and Gloriosa Daisies* are currently on tour.) A realist painter, Jack Beal maintains studios in the city and country, but when he is away from Manhattan he is more likely to be found fishing than painting. *See page 164.*

continued on page 24

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continued from page 20


MARY E. NICHOLS

Carrie Fisher



Linda Marder

The Insight Chaparral

With the same wry humor she used in her first novel, *Postcards from the Edge*, Carrie Fisher continues to delve into her love of the weird and the quirky. In this issue, the actress and author is not writing about the denizens of Hollywood's film community but about her obsession with the one-of-a-kind folk objects she finds around the world and—with the help of designer Linda Marder—manages to fit into her unique woodsy house in Beverly Hills. Currently adapting her book into a screenplay for director Mike Nichols—and hard at work on her second novel, which she says will be about "obsessive love"—she has also just completed "two films with the word *death* in the title—*Dead and Married* and *Appointment with Death*." *See page 170.*


DANIEL H. ARNASSIAN

Hans Hedberg

Ceramic Cornucopia in France

In 1949, Swedish ceramicist Hans Hedberg settled in the south of France, a region many great modern artists have also called home. Drawn by the magic of his kiln, some came to him to learn; others summoned him to their studios. Recalling his visit with Matisse, Hedberg says: "He was very old. Papers were strewn all around him, and on them were circles, nothing but circles. He said, 'You look like you play a lot of sports. Well, me too. I make circles on paper—I work for at least three quarters of an hour just to be able to do this.' And then he touched his pencil to a sheet of paper. He drew a tiny line that continued another line—and it was wonderful." *See page 176.*


ELLIOTT KAUFMAN

Judie Weinstock


ELLIOTT KAUFMAN

Bennett Weinstock

An Antique Vitality

"To me a great room doesn't come alive unless it has wonderful furniture and decorative arts—pillows, pottery, folk art and paintings," says Bennett Weinstock, who with his wife and partner, Judie, designed a historic Pennsylvania farmhouse for clients who collect extensively. "We used every piece of furniture they had," Judie Weinstock says. "We encourage our clients to use antiquity in everyday life." Bennett Weinstock, a former attorney, describes his wife as a perfectionist—"the kind of person who makes the bed if she gets up in the middle of the night." As for himself, "I grew up in a house with a bit of madness; my mother—who collects hats and parasols and is always in costume—encouraged me artistically," he says. *See page 180.*


MARIANNE HAAS

Charlotte Aillaud

A Country Diary

Charlotte Aillaud has been a writer for *Architectural Digest* since 1979 and an editor-at-large since 1985. "Before that, my greatest passion was music. My husband, Emile, was a great architect; he had his work, and I had my love for music." As a respite from her work and social obligations in Paris, Charlotte Aillaud retreats with family and friends for weekends at her country house near Fontainebleau. "I don't tell anybody that these 'improvised' occasions they enjoy so much are in fact the result of lengthy planning. The equilibrium of a big house is very fragile." *See page 186.*


MARK HANAUER

Charles Moore

Architecture: Charles Moore

"Sympathetic clients and a good site made it that much more exciting to build again at Sea Ranch," says Charles Moore, who recently designed Rose and Bruno Miglio's house there. Moore notes that "the homeowner rules have been rewritten at Sea Ranch since I last worked there in 1973, and I was interested in seeing what it would be like to build at a familiar place but with different materials and at a different time." Moore manages a great amount of work by collaborating with several offices around the country. Renowned for his large public projects—most recently, the Beverly Hills Civic Center—the architect is about to embark on an all-black-and-white house in Malibu. "It's kind of hard for me not to include some color," he says, "but we're trying to keep it crisp, so that if you squint it will look like a Richard Meier." *See page 196.*


MASSIMO LISTRI

Anna Cataldi

La Cerreta

"As a film producer, I get more involved with the creative side than the financial side," says Anna Cataldi. An associate producer of *Out of Africa* and a film writer for the Italian magazine *Panorama*, she is overflowing with new projects. She owns the rights to a European novel that she is hoping to have produced; another project is a feature film on Beryl Markham. She is also devoting much of her time to writing a book about her experiences in Africa while researching Karen Blixen's life. Titled *Mixing Memory and Desire*, the book will chronicle Anna Cataldi's seven-year involvement with *Out of Africa* and provide a different view of Karen Blixen. *See page 202.*□



"Good Morning, America."

The sun rises first in the U.S. at its eastern-most point, St. Croix, largest of the beautiful United States Virgin Islands. And when ABC's "Good Morning America" recently telecast live from there, they raved: "A wonderful island"..."Incredible beauty and old world charm"..."Most historic"..."It's quiet, it's serene, it's paradise!" See your travel agent.

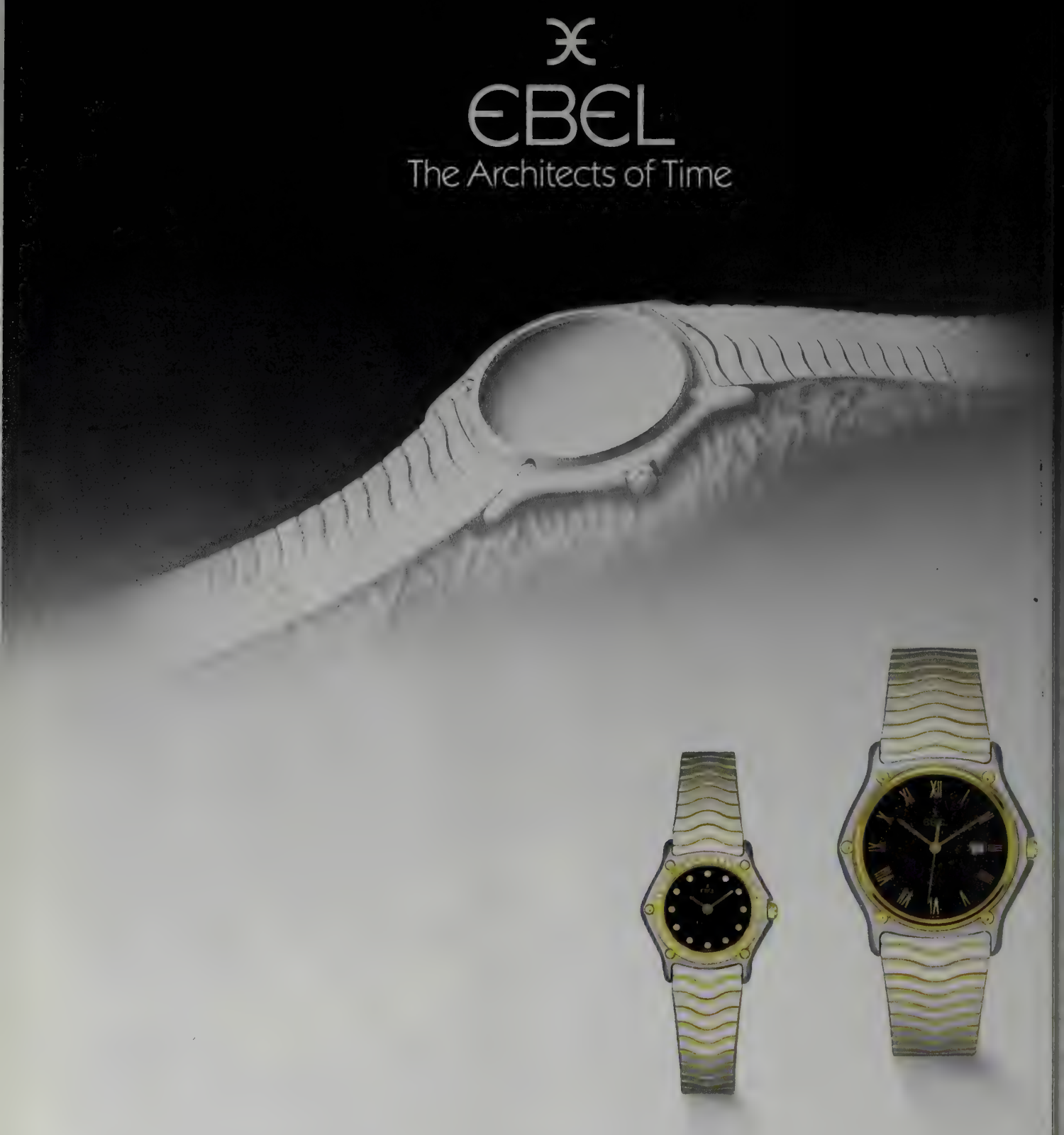
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KURT VONNEGUT

The Lake

NO MATTER WHERE I am, and even if I have no clear idea where I am, and no matter how much trouble I may be in, I can achieve a blank and shining serenity if only I can reach the very edge of a natural body of water. The very edge of anything from a rivulet to an ocean says to me: "Now you know where you are. Now you know which way to go. You will soon be home now."

That is because I made my first mental maps of the world, when I was a little child in the summertime, on the shores of Lake Maxinkuckee, which is in northern Indiana, halfway between Chicago and Indianapolis, where we lived in the wintertime. Maxinkuckee is five miles long and two and a half miles across at its widest. Its shores are a closed loop. No matter where I was on its circumference, all I had to do was keep walking in one direction to find my way home again. What a confident Marco Polo I could be when setting out for a day's adventures!

Yes, and I ask the reader of this piece, my indispensable collaborator: "Isn't your deepest understanding of time and space and, for that matter, destiny shaped like mine by your earliest experiences with geography, by the rules you learned about how to get home again? What is it that can make you feel, no matter how mistakenly, that you are on the right track, that you will soon be safe and sound at home again?"

The closed loop of the lakeshore was certain to bring me home not only to my own family's unheated frame cottage on a bluff overlooking the lake but to four adjacent cottages teeming with close relatives. The heads of those neighboring households, moreover, my father's generation, had also spent their childhood summertimes at Maxinkuckee, making them the almost immediate successors there to the Potawatomi Indians. They even had a tribal name for themselves, which sounded like "Epta-mayan-hoy." Sometimes my father when a grown man would call out to Maxinkuckee in general, "Epta-mayan-hoy?" And a first cousin fishing from a leaky rowboat or a sister reading a book in a hammock, or whatever, would give this reply: "Ya! Epta-mayan-hoy!" What did it mean? It was pure nonsense from their childhoods. It was German meaning this: "Do abbots mow hay? Yes! Abbots mow hay!"

So what? So not very much, I guess, except that it allows me to say that after the Potawatomi came the Epta-mayan-hoys, who have vanished from Lake Maxinkuckee without a trace. It is as though they had never been there.

Am I sad? Not at all. Because everything about that lake was imprinted on my mind when it held so little and was so eager for information, it will be my lake as long as I live. I have no wish to visit it, for I have it all right here. I happened to see it last spring from about six miles up on a flight from Louisville to Chicago. It was as emotionally uninvolving as a bit of dry dust viewed under a microscope. Again: That wasn't the real Maxinkuckee down there. The real one is in my head.

The one in my head is the one I



JILL KREMENTZ

Kurt Vonnegut spent childhood summers along the shores of Lake Maxinkuckee in northern Indiana, where his family had a vacation home. "Our cottage was on a bluff above the lake, with a wooden staircase leading down to a pier," says Vonnegut. His most recent novel is *Bluebeard*.

continued on page 30

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The Lake
continued from page 27

After the Potawatomi came the Eptamayan-hoys, who have vanished from Lake Maxinkuckee without a trace.

swam across, all two and a half miles of it, when I was eleven years old, with my sister, five years older than me, and my brother, nine years older than me, in a leaky rowboat near me, urging me on. My sister died thirty years ago. My brother, an atmospheric scientist, is still going strong, fooling around with something that has to do with Star Wars. Times change, but my lake never will.

If I were ever to write a novel or a play about Maxinkuckee, it would be Chekhovian, since what I saw were the consequences of several siblings inheriting and trying to share a single beloved property, and with their own children, once grown, moving to other parts of the world, never to return, and on and on. Our own cottage, owned jointly and often acrimoniously by my father and his brother and his sister, was sold to a stranger at the end of World War II. The buyer put off taking possession for a week in order that I, just married after being discharged from the army, might take my bride there for a honeymoon. He was concertmaster of the Indianapolis Symphony Orchestra, and so must have been a romantic man. My bride, whose name was Jane Cox, was of English ancestry. She confided in me that one of her own relatives had asked her, "Do you really want to get mixed up with all those Germans?"

Jane has gone to Heaven, too, now, like my sister. She had me read *The Brothers Karamazov* during our honeymoon. She considered it the greatest of all novels. It was appropriate reading for a farewell visit to an old family property, since it was all about the state of people's portable souls, and accorded no importance to immovable real estate.



"The seated man in the beard and boater is Clemens Vonnegut, the immigrant patriarch," Vonnegut says of a turn-of-the-century portrait. "The boy on the ground with a big hat is Kurt, who would grow up to be my father."

COURTESY KURT VONNEGUT

continued on page 33



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EMERAUDE Photo Lyc de CHAMPRIS

The Lake
continued from page 30

It was chilly but sunny. It was late autumn then.

We went out in an old leaky rowboat, which all my life I had called the *Berallikur*, a mixture of my first name with those of my siblings, Bernard and Alice. But that name was not painted on the boat, which would have been redundant. Everybody who was anybody at Maxinkuckee knew that the name of that leaky boat was the *Berallikur*. "I swam all the way across this lake when I was eleven years old," I said to Jane.

"You told me," she said.

And I said, "I don't think you believe I could really do a thing like that. I can't believe it, so why should you? But you ask my brother and sister if it isn't true."

Jane was a writer, too, by the way. *Angels Without Wings*, a book she wrote about raising all our kids on Cape Cod, was published posthumously last autumn, forty-two years exactly after our honeymoon.

She asked me on our honeymoon what influence Culver Military Academy, which I haven't even mentioned yet, had on my thinking when a child. It was at the head of the lake, after all, and was the principal employer of the town, also called Culver. It was like a little West Point and Annapolis combined, with a cavalry troop and a big fleet of sailboats and noisy parades and so on. They fired a cannon every night at sunset.

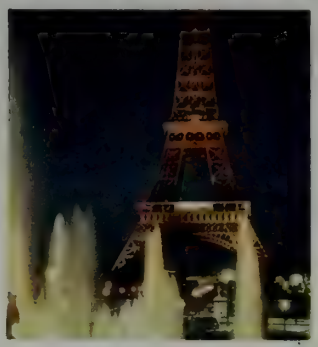
If I were ever to write a novel or play about Maxinkuckee, it would be Chekhovian.

"I thought about it when they fired the cannon," I said, "and hoped I would never be sent there. I didn't want to be yelled at and have to wear a uniform."

continued on page 35

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The Lake
continued from page 33

A loon popped up to the surface of Lake Maxinkuckee during our honeymoon, and gave its chilling, piercing, liquid cry of seeming lunacy.

Only now do I realize that my answer should have been this: "Ya! Epta-mayan-hoy!"

I lived on Cape Cod for twenty years, and so caused to be imprinted on the minds of my own children all there is to know and tell about the harbor at Barnstable and the marsh it feeds at high tide, and, only two hundred yards from our house, a very deep puddle made by a glacier and called Coggin's Pond.

Those children, close to middle age now and with children of their own, have not had to learn the hard way that the harbor and the marsh and the pond are for them as portable as their souls. Their childhood home in Barnstable is still in the family. They own it jointly now. Their mother left it to them, along with the royalties from her book, if any, in her simple will. One of them, a painter, lives there all year around with her husband and infant son. The other heirs

I achieve a shining serenity if I reach the edge of a body of water.

visit it frequently with their mates and children, especially in the good old summertime.

Their own children, whether by the harbor or the pond or the marsh, which has patches of quicksand, are themselves learning how to get safely home before the sun goes down. They are so numerous! They are monolingual and of mixed ancestry, and no doubt have several words in common which will never appear in any dictionary, since they themselves invented them.

And here is almost the last word in *The Brothers Karamazov*: "Hurrah!" □

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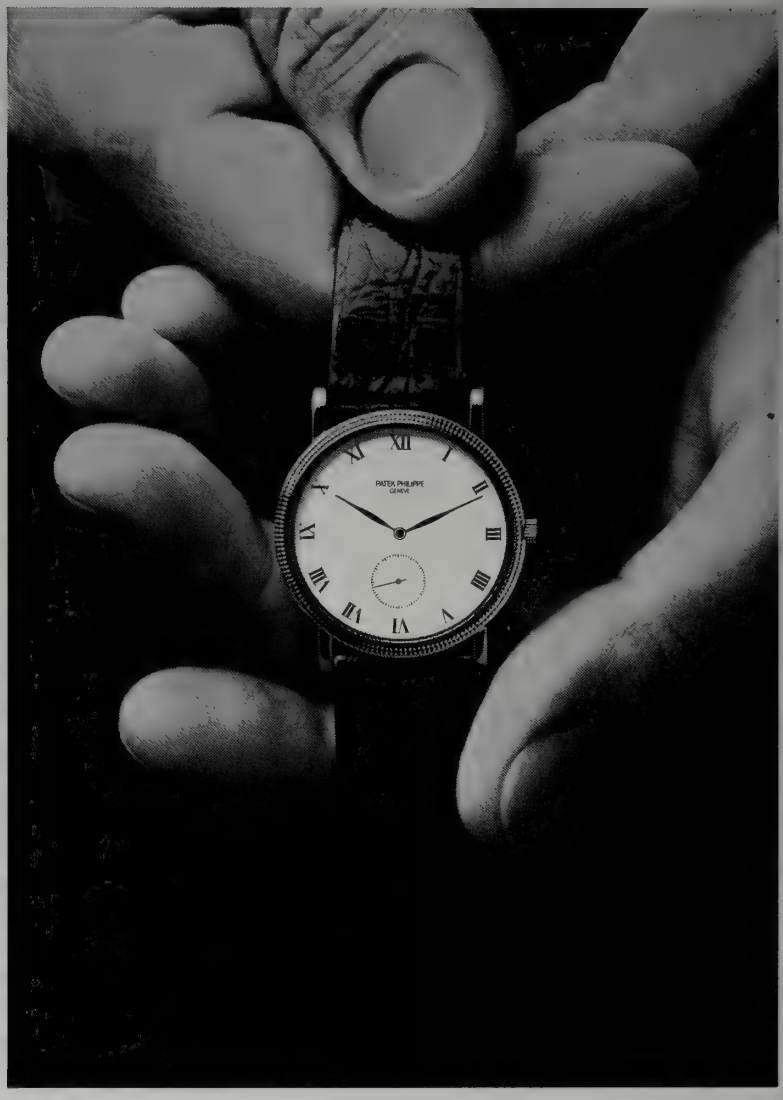
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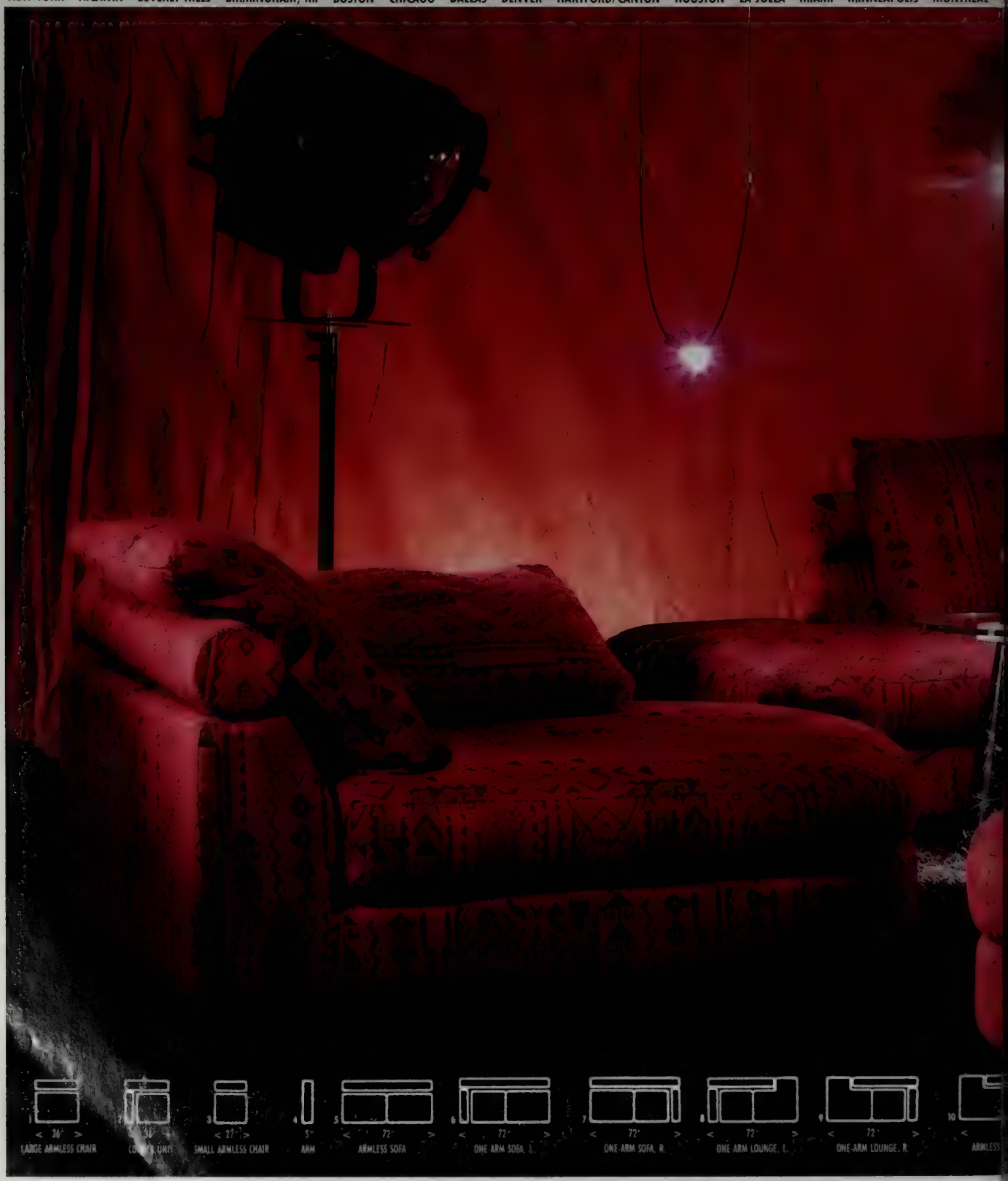
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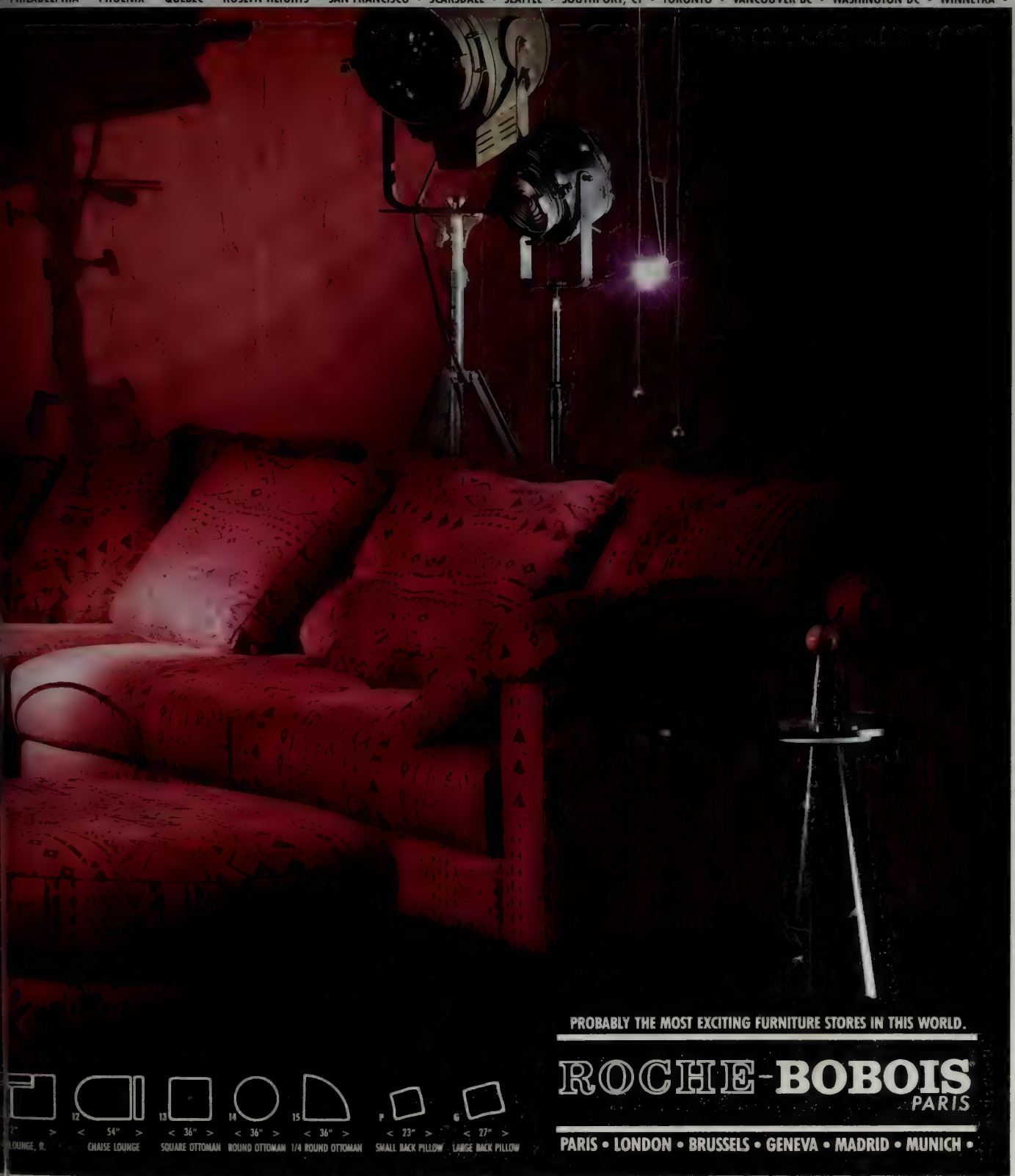


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JOEL MEYEROWITZ

The Sirens' Call

By Ann Beattie



JOEL MEYEROWITZ



VIVIAN BOWER

JOEL MEYEROWITZ IS GOOD at keeping the world at bay. When he's at his studio in Chelsea, the messenger is dealt with instantly, the phone conversation is brief, and when he sits on the quilt-covered sofa to converse, his eyes don't stray to the tall windows that overlook downtown New York. The message machine is turned on. The photographic equipment is nowhere in sight. Anywhere in New York such placidity would be unusual, but here it's entirely genuine.

This is Joel Meyerowitz in the city, knowing the same thing he knows on the Cape. In answer to a question about whether he isn't sometimes annoyed to look through the camera lens and see that something he doesn't want to be part of the picture is present, he says, "Something may be in the way, or you may wish for something, but then you're ruined. If you don't wish, then the picture survives in spite of those things." You don't talk to Joel Meyerowitz without



JOEL MEYEROWITZ

Drawn by the seductive call of the water, to the point where space, light and air meet, Joel Meyerowitz (above right) continues his most recent series of photographs, *The Sirens' Call*. From his bayfront cottage in Provincetown, Massachusetts, he contemplates the horizon in *Just Before Dawn, September 1985* (top) and *Early Morning, July 1984*.

continued on page 42



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The Sirens' Call
continued from page 40



JOEL MEYEROWITZ



MURRAY REICH

Late Afternoon, August 1983 (above) and *The Blue Hour, September 1984* (below) frame a moment's ephemeral beauty. Describing life in Provincetown, Meyerowitz (left, toting his Deardorff view camera in Truro) has said: "I'm perfectly happy here just going out and standing in the stream of this place and feeling. I feel Aeolian. I'm a harp; the wind is blowing through me; it's making music, on its own."

realizing that he's interested in seeing what develops.

Though Joel Meyerowitz's work is not restricted to photographs of Cape Cod, the glorious images he has made of his part-time home have imprinted themselves on our consciousness. The Cape is a place we'd seen before, yet hadn't seen before his *Cape Light* was published in 1978. Looking at his photographs of the Cape opens us to the exhilaration of feeling something that we thought we knew, only to have it reappear as something infinitely more complex and more beautiful.

The landscapes he photographs are of still moments, but the world they portray seems approachable rather than isolated, because of the photographer's presence—a presence of sensibility more than a physical intervention. It is with humility rather than haughtiness that Meyerowitz describes the place as "a profound natural environment." He finds no problem in accepting the fact that there is a lack of control in the world; the more important realization for him, though, is that "you have to be aware enough to react." "It's an endless scroll of change," he says. "If you let anxiety enter—to what end? I'd rather be as innocent as I can be."

Innocent and careful. Exhilaration is a serious matter to Joel Meyerowitz. He keeps a log of what he has photographed: the light, color, time of day. He takes his view camera wherever he goes for the simple reason that he's afraid he might miss something. (A thirty-five millimeter would not give him the quality he wants; the view camera produces an eight-by-ten negative that gives greater description.)

Photographing the horizon line was something that Meyerowitz says came on its own terms. As he was



JOEL MEYEROWITZ

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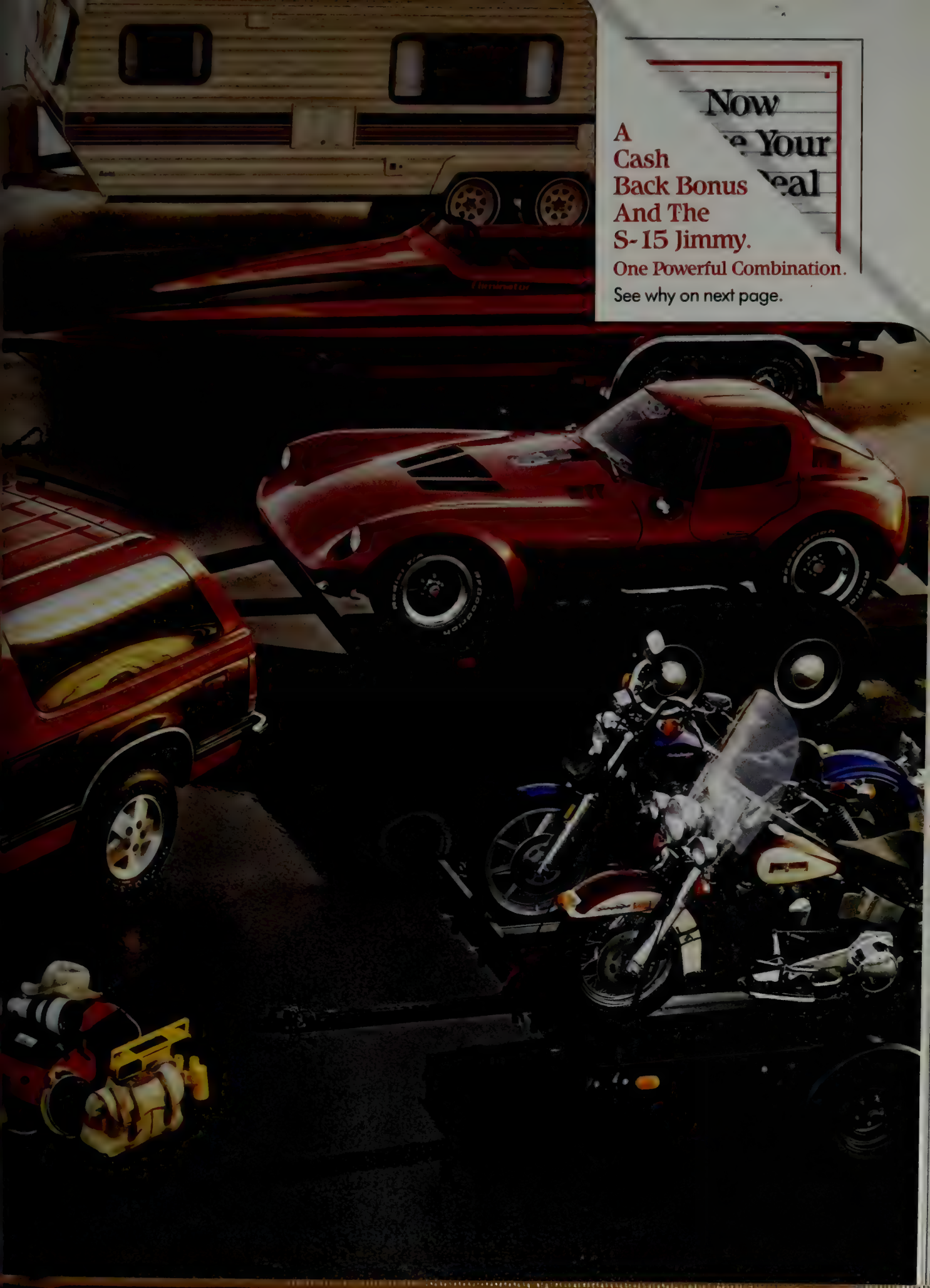
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The Sirens' Call
continued from page 42

making portraits on the back deck of his house in Provincetown (wondering, as he says, "what was happening. Was the portrait just a description? Only a moment in time?"), he gradually began to realize that he was looking at the background—that the background was another subject. "Portraits of the presence of a place are really no different than a portrait of a person," he says.

These photographs, titled *The Sirens' Call*, are taken from a larger series. In all the *Sirens' Call* photographs, the horizon line disappears behind a veil. Much of the wonder of them is in noticing the subtlety with which the air and water seem to fuse in an almost palpable mist. By stopping down with a view camera, Meyerowitz can photograph near and far and pull the distances together so that they exist in the photograph on the same plane. "When they begin to relate—when both are acute—there's a new meaning possible," he says.

Things that are subtle, delicate, unorchestrated and transitory excite him. The photographs in this series must be considered carefully, though the impact registers immediately. In one we see the sky, glowing with pale pink light over the bay, and the horizon line, at times obliterated by a near-opacity of color that suggests a fusion of water and sky. The image seems to glow, empty of objects and conspicuous detail, yet the longer you look the more inviting it seems. It is a world you feel drawn to—drawn *into*—because you would have to float within it, having no place to stand. The photographs are the visual equivalent of the Sirens' whispered call, a vague seduction of sorts. You squint, accustomed to finding your way in a photograph the same way you find your way in the world, navigating by landmarks, noticing objects, detail. You stare, as if by deep thought the distance could be traversed. Meyerowitz is so convincing, the world he photographs so densely and so subtly beautiful, that what might be ephemeral seems, as it can with Rothko, palpable: the movement beneath the paint; the mass behind the haze.

In a way, the photographs lure the viewer into sharing Meyerowitz's view of what visual perception really is. They exist as a corrective of our tendency to stare *at* something. Though our attention may be drawn to a thing, we are never really looking only at that thing, but above, around and below it. "Through the camera you see everything at once," Meyerowitz says. "Reading photographs teaches you to look around the frame. The eye glides around, just as the eye should be loose in nature. A photograph just puts a border on empty space." It is clear from the way he speaks that Meyerowitz considers no space empty. His interest is in how much is there, and in how little one can make a photograph of. What he calls "the nuances of separation" fascinate him. Subtle shifts. The tiniest details. The fact that because something might seem ephemeral, it is no less substantial.

"The view camera isn't instantaneous," he says. "It allows you to work meditatively." Meyerowitz's curiosity compels him to examine a thing again and again: He remembers the things he's questioned, what troubled him, and, often, the imperfection that he found fascinating. He is a witness who keeps a very personal record of fleeting moments. What we see when we look at one of the photographs from *The Sirens' Call* is a moment in time: serenity, with particular coloration and depth—a world with new connotations. Beyond the sheer beauty of the mysterious images is also a nudge to notice the little things: the uneven glow of the moon, the size of the lighthouse, the tiny blades of grass in the foreground that are not ordinary at all.

How interesting that a photograph —an image on a piece of paper that is a quite fragile thing to hold on to—has the power, nevertheless, to allow a moment in time to endure. □

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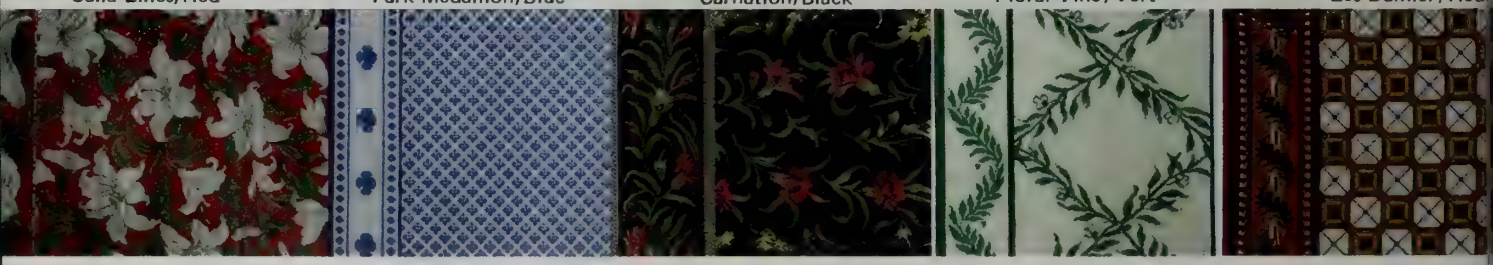
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JOHN MORTIMER

A Place for Memories in the Chiltern Hills



PHOTOGRAPHY DERRY MOORE

ABOVE: John Mortimer at home in Buckinghamshire. He is the author of such works as *A Voyage Round My Father* and the *Rumpole of the Bailey* series. His latest novel, *Summer's Lease*, will be published in July.

I LIVE IN THE HOUSE my father built. My children and grandchildren play and hide and lie reading in the garden he planned, in the places where I played and hid and lay reading as a child. The bedroom where I hung up a stocking on Christmas Eve over half a century ago is the room where my three-year-old daughter hung up her stocking this Christmas.

Such continuity is rare in a shifting society which now moves house almost every ten years. The result has been that I now feel tied to this house which contains so much of my life and so many of my memories. When I am tempted, as I often am by the politics and the weather, to leave England and seek sanctuary in Tuscany or California, I am bound to Turville Heath Cottage by the invisible chains of my past. I know now that I shall never escape it.

My father was a barrister. In the 1920s and 1930s he specialized in divorce cases, so not only was I raised and educated on broken homes, but this strangely happy house was built on foundations of matrimonial cruelty, adultery, impotence and desertion. He had known this part of England from before World War I. It is an extraordinarily beautiful and quiet corner of the Chiltern Hills—only forty-five miles from central London—where you can stand on a high field and look down a long valley without seeing another house. It's an area of old beech woods, where the trees used to be sawn into lengths and turned into chair legs in huts behind the local cottages, for the furniture factories in nearby High Wycombe.

BELOW: "My father always loved the garden here," says John Mortimer. "Some of the rosebushes are ones he planted. But I'm afraid I think about working in the garden rather more than I actually do it."



It is ancient chalk downland which produces sheep, rare butterflies and wild orchids. When I was a child, each village had a shop, a post office and a school, and the villagers spoke in a distinct Buckinghamshire accent. Now, although the countryside looks as beautiful as ever and the buildings are protected by law, each cottage sells for around three or four hundred thousand pounds, and is inhabited by a P.R. man's family or a merchant banker's, and has become a place where woozy guests flop into the Jacuzzi after a prolonged Sunday lunch.

continued on page 56

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A Place for Memories in the Chiltern Hills
continued from page 50

When my father came here around 1930 and first rented a small brick-and-flint cottage for ten shillings a week, we had no electricity, no bath, an earth-filled inconvenience in a shed at the end of the garden, and we pumped water from a well. Then he bought about twenty acres of farmland, with two beech copses set in inexplicable dells or dips and fine views over the Chiltern Hills. He had become a passionate gardener and would often quote a line of poetry I have never traced, which went: "Let me a small house and a large garden have."

The house has always been a small adjunct to the garden. It was built for a family of three, a green-roofed, white-walled 1930s dwelling, triumphantly led up to by long double herbaceous borders which might have heralded some stone-porticoed stately home. He called it a "cottage," a somewhat self-conscious sign of the longing for the simple rural life of a prewar divorce barrister. Now that the house is set in sixty acres of garden and woodlands, the title "cottage" carries a distinct whiff of Marie Antoinette.

My father chose an architect called Hepworth, who built in the slightly Spanish style which I can recognize in Los Angeles, and which lingers here in a few similar 1930s buildings such as garages and hotels on the Great West Road out of London. There are pantiles; white walls; a balcony for the main bedroom, from which you can look down the long border to a semicircular white seat and a statue; bright yellow window frames; and chromium light fittings which might have come from the Savoy Hotel. There was, in the true spirit of the thirties, a zigzag pattern of yellow and white on the dining room door. The door handles are black and might have come from a hacienda. The garden leaves the formal borders and invades the woods and copses so that, in the spring, there are yellow sheets of daffodils, rhododendrons, and tall greenish-white Japanese cherries among the beeches.

When I am tempted, as I often am by the politics and the weather, to leave England, I am bound to Turville Heath Cottage by the invisible chains of my past. I know now that I shall never escape.

This strange mixture of Spain, the Savoy and the ideas of the great English garden planner Gertrude Jekyll has taken root on the edge of the Chilterns in a way which seems to please our visitors and does a great deal to keep our family happy. It also exercises a potent charm which made it harder and harder for my father to leave it and attend to his practice in London. He became more and more involved in his garden, and he worked longer and longer hours planting and pricking out seedlings. Shortly before the war he went blind, but he loved the flowers even more when he had to rely on my mother's descriptions of them.

My mother had been one of the Shavian "New Women," an art student and a teacher of art. She took me to Postimpressionist exhibitions, and she particularly admired van Gogh's clear colors and simple, peasant interiors. In a way which I now find a little Puritan, she held firmly to pure white walls with no decoration. The house is described in an architectural magazine of the period: "All interior walls are distempered white, the woodwork is painted white and the floors are stained black and overspread with rugs. The dining room has folding doors leading into the little hall and staircase. It has natural oak furniture, buff coloured rugs, a brick fireplace and cotton curtains patterned in tangerine, yellow, buff and white. The sitting room has curtains in coarse linen—orange, jade and yellow in purple horizontal stripes, and these colours are taken up in the cushions and chair covers."

The cost of the entire building, including two large water-storage tanks, is recorded as having been £1,350 in 1931. There is a photograph of the sitting room as it was, with its big open fireplace and tall vases of lilies and dahlias. It was there that I got to know about writing from reading Shakespeare and Browning and Hardy aloud to my blind father.

What have I done to the house? I have converted the old garage and two rooms used as engine sheds, where we made our own electricity, into a room to write, another bath and a small bedroom. I have built a small, one-story replica of the house across a courtyard, with the same white walls, doors and windows, with a roof shaped more in the Chinese than the Spanish style and covered with some green tiles we discovered two old men selling in a field. This is a house for guests or a retreat for anyone who wants to work in peace, away from the children in the main house.

All the novels are there, a wood-burning stove, a compact-disc player and a lot of pictures by our neighbor, the splendid octogenarian painter John Piper. Other than this building, I have given the house more pictures, built a swimming pool—which my mother would have considered the essence of vulgarity—and done my very best, with the inspired help of Peter Hayes, my young gardener, to keep the place in the spirit to which it has become accustomed.

I wrote a play, *A Voyage Round My Father*, which was filmed here with Laurence Olivier playing my father and dying in my father's bed. So the house has been a film set, a place for fiction, a place for memories, a place which it is very difficult to leave. My children now bring their children here. I hope they also will find its curious spell irresistible.□



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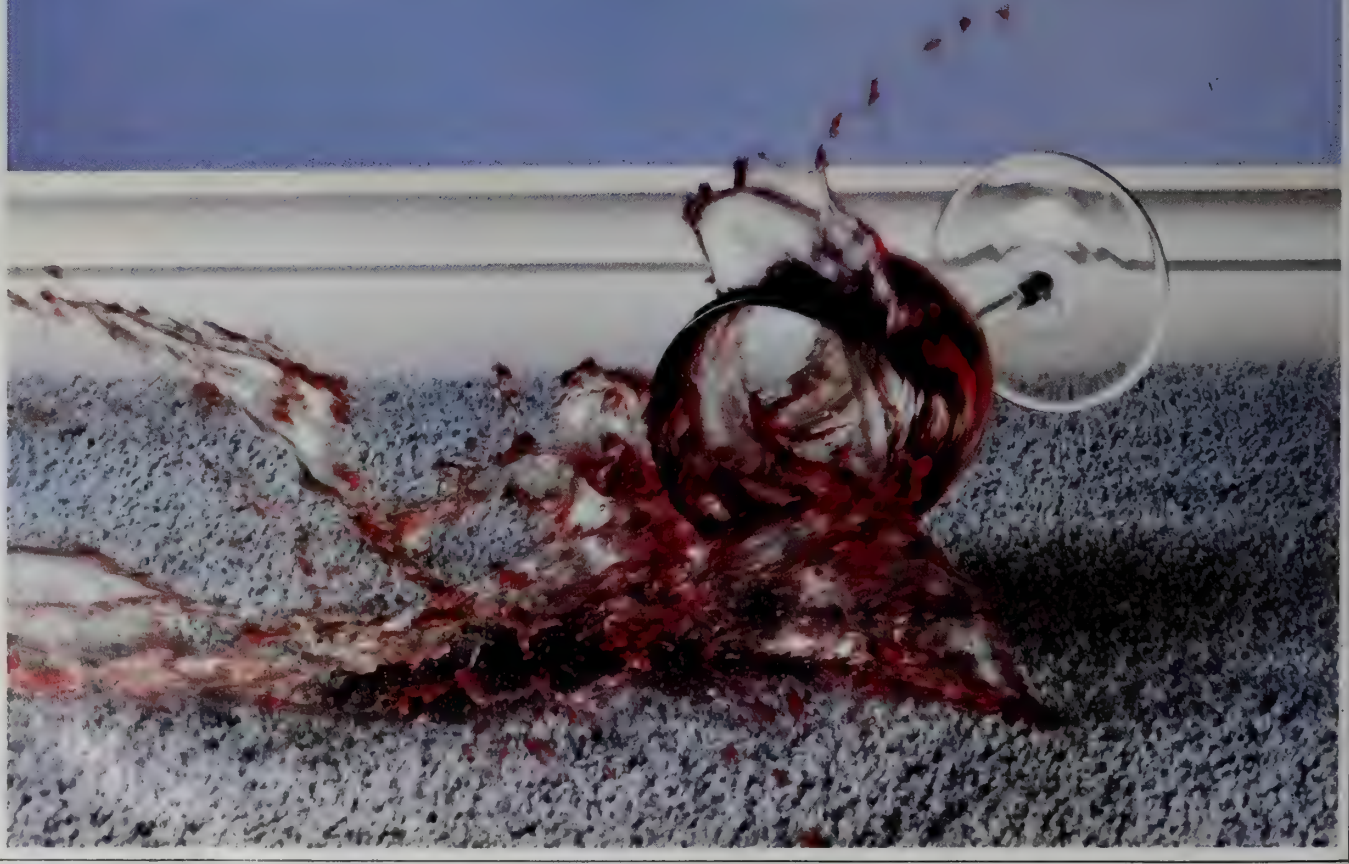
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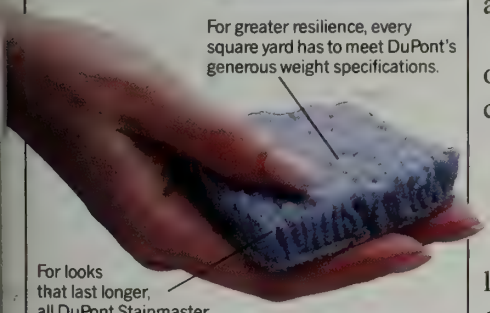
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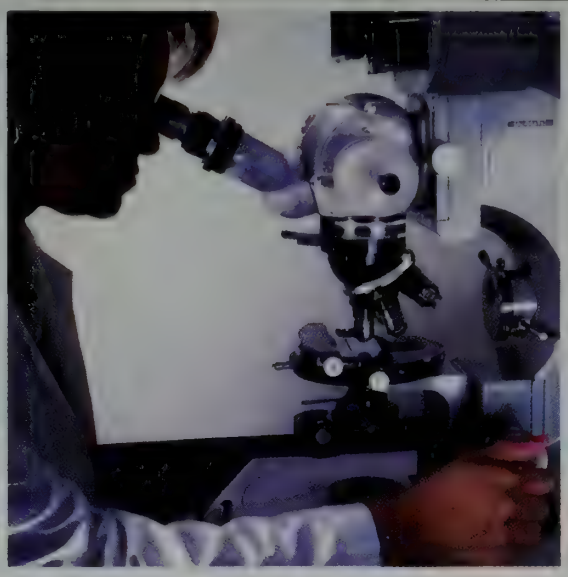
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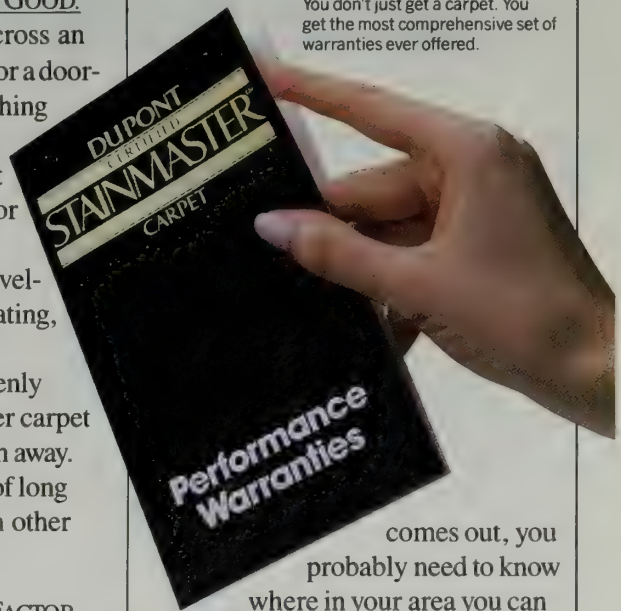
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"The most successful utopian suburb of New York City wasn't planned at all; instead, it sprang by untidy fits and starts from the brain of a single gifted and indefatigable woman," writes Brendan Gill (left) of Snedens, twelve miles north of New York City on the Hudson River. Developed in the late nineteenth century by Mary Lawrence Tonetti, the community today is an enclave for artists, writers, architects and actors. ABOVE: The Hudson and the Palisades viewed from the Lawrence estate, Mary Tonetti's family home, as depicted by William Craig in 1872.

IN THE LATE nineteenth century, a number of utopian suburbs were planned and built within easy commuting distance of New York City. One thinks, for example, of Llewellyn Park, in New Jersey; of Garden City, on Long Island; and of the portion of Bronxville, in Westchester County, that is called Lawrence Park. In each case, the intention was to provide a domestic setting in which, while the head of the family was at work in the harsh hurly-burly of the city, his wife and children would be able to enjoy fresh air, sunlight and the contentment that Americans have always assumed was a natural attribute of country life.

The odd fact of the matter is that the most successful utopian suburb of New York City—flourishing today as it has for many decades, more or less in secret—wasn't planned at all; instead, it sprang by untidy fits and starts from the brain of a single gifted and indefatigable woman. Moreover,

continued on page 66



Painting by Abraham Bloemaert courtesy of Richard L. Feigen & Company.

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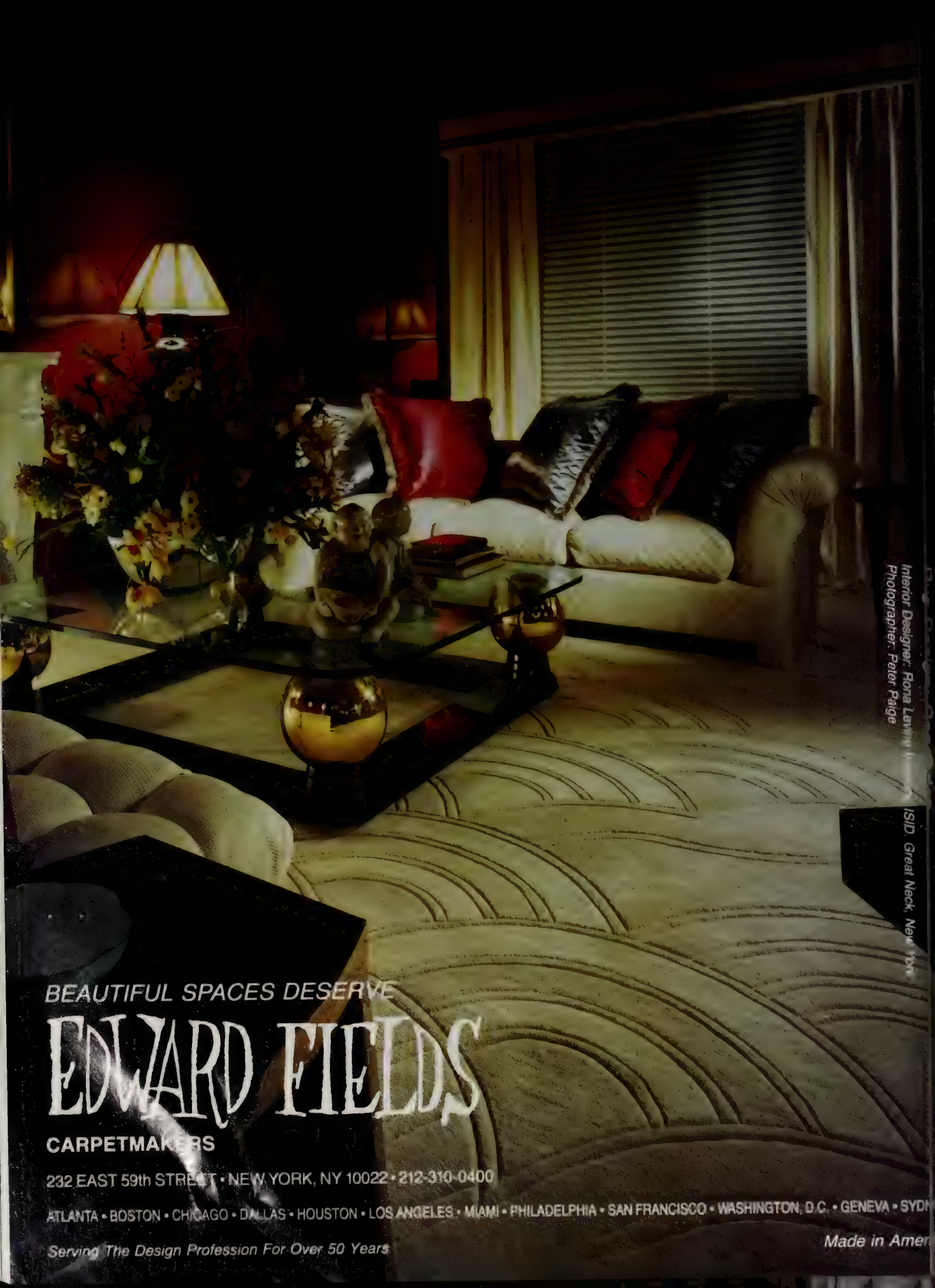
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Snedens —Manhattan's Secret Suburb
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DRAWING BY LAURENCE BLAIR/COURTESY ALICE MUNRO HAAGENSEN

The William Sneden House was originally built around 1820 as a ferry-house. The landing was established in the mid-eighteenth century when Robert Sneden, William's great-grandfather, assumed control of the Dobbs Ferry upon his marriage to Mary Dobbs.

unlike the other suburbs I've mentioned, it wasn't readily accessible; close as it was to the city, it felt as remote as the Adirondacks and in former times was almost as difficult to approach. The inhabitants appear to have cherished this handicap; surviving the innumerable inconveniences of their little colony served as a proof of their worthiness to live there.

The suburb I speak of is Snedens, an all but invisible assortment of romantic houses clinging to a steep, thickly wooded cliffside on the west bank of the Hudson, a few miles north of New York City. One sees at once that its name is a palindrome. This orthographic felicity, characteristic of the charm of Snedens, is by no means indispensable to it. In the eighteenth century, the community was usually referred to by a less gnomic name, Sneden's Landing, which accurately reflected the fact that an individual named Sneden owned a wharf at the river's edge, from which a ferry voyaged back and forth across the Hudson. Among its passengers during the Revolution was General Washington, after whom a spring at Snedens is named.

In 1870, a wealthy New York businessman named Henry Effingham Lawrence bought a farm at Snedens, built a big stone mansion on a bluff above the Hudson, and began turning the property into an estate for the summer use of his family. One of his children, Mary, was two years old at the time; over the following three-quarters of a century, she devoted much of her life to the creation at Snedens of a community of artists, writers, architects and actors, living in houses that she bought, shaped from whatever likely or (more often) unlikely materials happened to present themselves—ramshackle Victorian cottages, barns, stables, greenhouses and the like—and then rented out to tenants whose tastes and temperaments were similar to her own. The community that Mary Lawrence invented, at first glance so helter-skelter in layout, became over the years a coherent, highly individual work of art; to this day a visitor strolling the zigzag wooded lanes of Snedens senses that the stamp of a powerful personality has been placed upon its sequestered landscape.

In her youth, Mary Lawrence was a sculptor, studying under Augustus Saint-Gaudens—on one occasion, he called her "the finest talent in America"—and striking up friendships with such distinguished elders as Charles McKim and Stanford White. Taking a studio in Paris, she numbered among her colleagues there another student of Saint-Gaudens, Frederick MacMonnies, who had in his employ a young French-Italian sculptor named François Michel Louis Tonetti. Having fallen in love with Mary, Tonetti followed her to America and after a long courtship married her. From that moment on, Mary's chief concern ceased to be sculpture and became the development of settings appropriate to her husband's highly successful career and to the happy rearing of their five children. Snedens provided a major contribution to that happiness.

The Tonettis' eldest daughter, Anne, married a distinguished New York architect, Eric Gugler, who was Mary's match as a designer of structures as charming as they were ingenious. One of the handsomest houses at Snedens was designed by Gugler for the actress Katharine Cornell. (Despite its seeming remoteness, Snedens is only a thirty-minute drive from Broadway, making it an ideal hideaway for people in the theater; among the residents of Snedens over the years have been Orson Welles, Burgess Meredith, Noël Coward, Laurence Olivier and John Houseman.) As a rule, professional architects are leery of the competition of amateurs; Mary Tonetti was an exception to this rule. In the course of designing a clubhouse for the Cosmopolitan Club in New York City—a club of which Mary Tonetti had been one of the founders—the architect Thomas Ellett encountered some dif-

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Snedens—Manhattan's Secret Suburb
continued from page 66

ficulty with the laying out of the flight of stairs that would lead from the lobby up to a grand reception room on the second floor. In a letter to Anne Gugler at the time of her mother's death in 1945, Ellett wrote, "Well I remember . . . her rescue of the Cosmopolitan stair with a wave of her hand." Since the stairway has long been considered one of the most beautiful in New York City, what a pity it is that we have only this hint of the gesture that brought the stairway into existence!

We measure time not only by duration but by a sense of its weight upon us. In cities, time is a burden that we stumble under and feel threatened by; in certain hidden country places time lies as lightly upon the landscape as a leaf falling upon its own shadow. More than forty years after Mary Lawrence Tonetti's death, Snedens remains worthy of her ambitions for it—a rural retreat that Anne Gugler and a sampling of Tonetti descendants continue to take pleasure in and that preserves its uncanny detachment from the turmoil of the metropolis thrashing in noisy disarray a few miles downriver. This detachment is thought by the inhabitants to be a consequence of their having so successfully husbanded their privacy in a culture increasingly bent upon celebrity and self-advertisement.

A few other small, proud, out-of-the-way communities in the United States have sought to perform the same feat of self-defensive anonymity. I think, for example, of Fenwick, a summer colony at the mouth of the Connecticut River; fearing that a host of newcomers may someday overrun that sandy hamlet, residents encourage their guests never to mention its name in public. There are settlements equally old and fragile in the green valleys of the Berkshires, on the Gulf of Mexico and on the lake-strewn high tableland of Ontario; all of them have in common the hope that, like Snedens, they will go on deserving fame and yet not have fame thrust upon them.□

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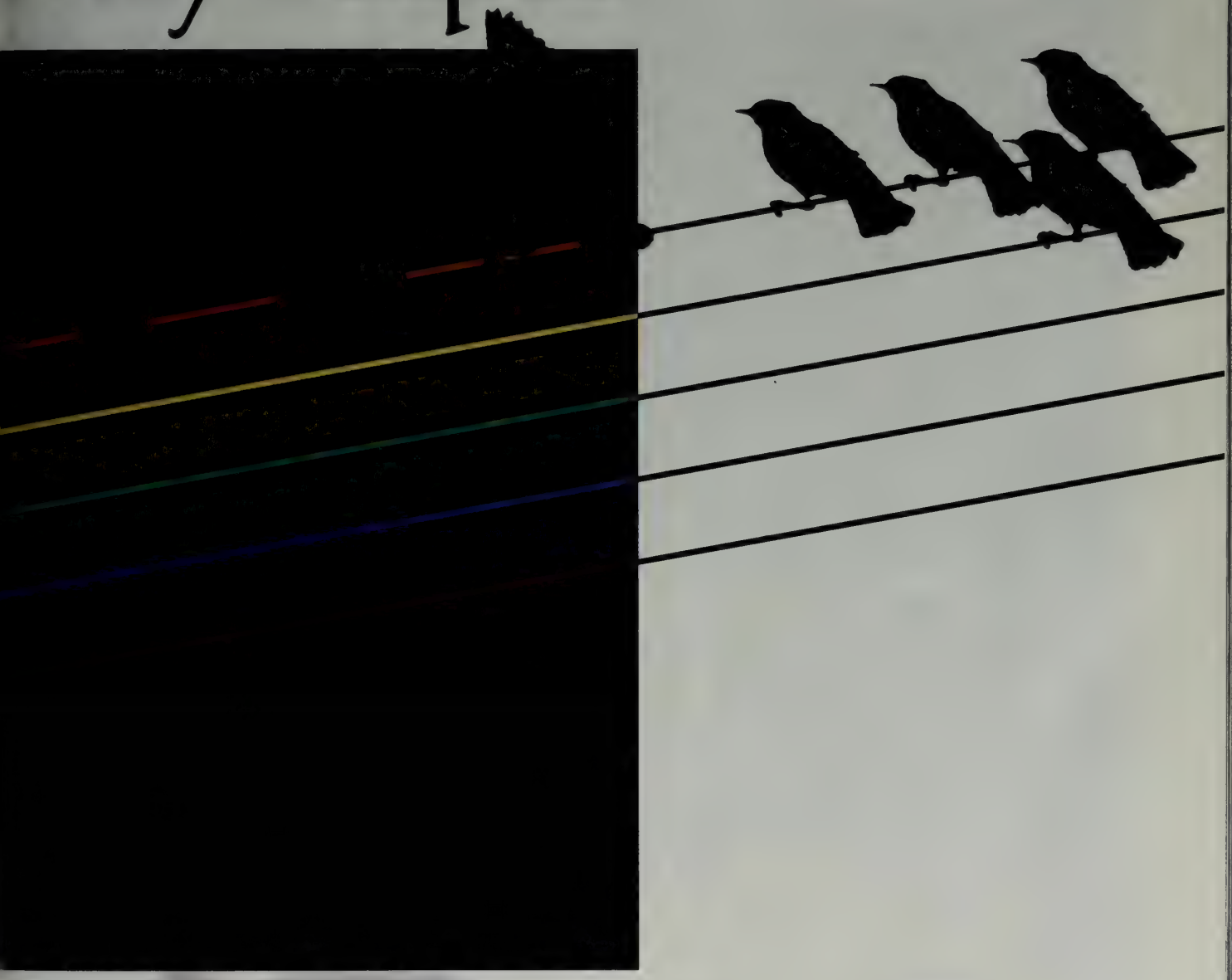
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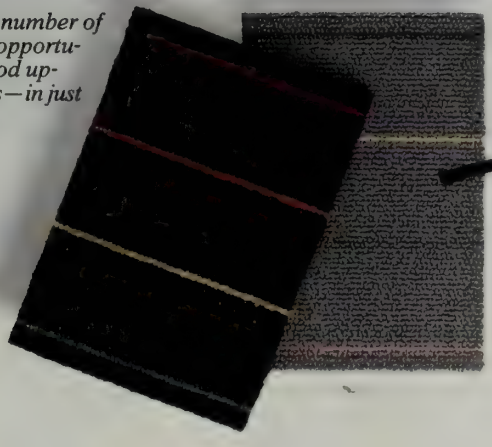


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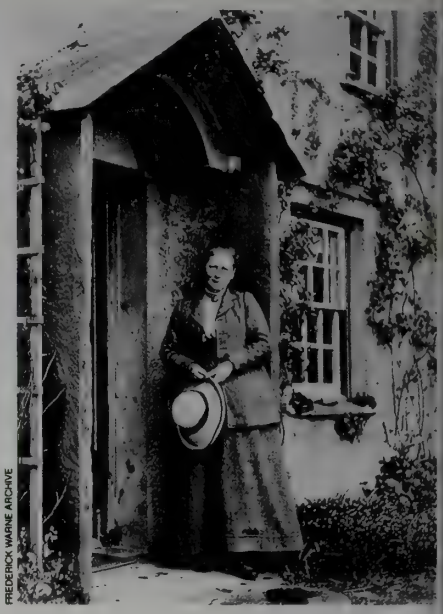
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Hill Top—The Author's Lake District Inspiration

By Elizabeth Lambert



DERRY MOORE



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ABOVE RIGHT: Beatrix Potter at Hill Top, her house in England's Lake District, circa 1907. Now in the care of Britain's National Trust, the house has been preserved as it was when she lived there. ABOVE LEFT: Castle Cottage, where she moved after her marriage to William Heelis, is just across the meadow from Hill Top, in Near Sawrey. BELOW: The author often wore wooden clogs, traditional Lakeland footwear.

"I KEEP RABBITS SO CHILDREN will not be disappointed," said Beatrix Potter. What's more, she even pretended those bunnies were descendants of Peter Rabbit. Not true, but forgivable, since even today Hill Top seems home to all the furry friends the world knows from her books. The rooms are precisely as they were when she drew them for *The Tale of Tom Kitten* and *The Tale of Samuel Whiskers*. The teacups from *The Tailor of Gloucester* are on the shelf, Jemima Puddle-duck's rhubarb patch is still by the gate, and the views toward the hills where Mrs. Tiggy-winkle and Pigling Bland scampered are just as she knew them.

Hill Top and the Lake District were the setting and inspiration for Beatrix Potter's stories. In return, her books are poetic tributes to all that the farm and its environs gave her—the most creative years of her life and a measure of independence from a strict Victorian family.



DERRY MOORE

Born in 1866, she spent much of her childhood alone in the third-floor nursery of a London house that a cousin described as "a dark Victorian mausoleum, complete with aspidistras." No friends came to visit—they might bring germs—and proper young ladies did not go to school. She was left alone with her fantasies and the pets that she could smuggle up the stairs in her handbag or muff.

The only change in Beatrix Potter's routine came when her family rented houses in the country every summer. Then she and her brother were free to roam the hedgerows, collecting mice, frogs, lizards, newts, snakes, salamanders, tortoises, bats, birds—all to be brought back to London.

There, alone but not lonely, she kept herself busy drawing, keeping a journal and writing letters in which she told illustrated stories. The first of these began:

My dear Noël,

I don't know what to write to you, so I shall tell you

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Hill Top—The Author's Lake District Inspiration
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"It is a funny old house," wrote Beatrix Potter. "It would amuse children very much." Her drawing of Mrs. Tabitha Twitchit from *The Tale of Samuel Whiskers* was set in Hill Top's kitchen.

a story about four little rabbits, whose names were
Flopsy, Mopsy, Cottontail and Peter.

And later:

My dear Freda,
Because you are fond of fairy tales, and have been ill,
I have made you a story all for yourself. . . .

Years later she borrowed from Noël his precious Peter Rabbit letter, added more drawings, developed the story and made it into a book small enough for a child to hold, with a picture on every page, and just long enough to be read before bed. She sent it off to publishers, at least six of whom rejected it before it was accepted by Frederick Warne the second time around.

It was a success. So were her next books, *The Tale of Squirrel Nutkin* and *The Tailor of Gloucester*. Finally, at age thirty-nine, she had a life of her own and a bit of money. With that money she bought Hill Top. She could only visit a few days a week during the month she was on holiday nearby with the rest of her family. Still, it was a place of her own, a foothold in the countryside she loved, a symbol of freedom for a dutiful, if grown-up, daughter.

She loved every detail of the cozy domesticity it offered, and left the old fireplace because "it is wanted for the next book." And she relished every quirk and oddity: "There is one wall four feet thick, with a staircase inside it. I never saw such a place for hide and seek and funny cupboards and closets."

She added on a library, gradually increased the time she spent at Hill Top, and her best books were written during the following eight years. A cousin remembers going out with her to look for a place to draw a nest for Jemima Puddle-duck—a real duck, and a real nuisance to the tenant farmer's wife who also appears in the book.

Among her pets were a hedgehog called Mrs. Tiggy-winkle, who drank from a doll's teacup; a mouse called Hunca Munca, who had a fatal fondness for acrobatics on the chandelier; and a rabbit called Peter, who when he was hungry would perform such tricks as jumping, ringing a bell and drumming on a tambourine.

During the long days, she drew and painted these pets—Peter asleep by the fire, Mrs. Tiggy-winkle usually asleep on her knee because, as she wrote, "if she is propped up on end for half an hour, she first begins to yawn pathetically, and then she *does* bite!"

The charm of Beatrix Potter's art is the charm of the particular: Every animal was in her nursery or in that farmyard; every scene—indoors, out in the hills or in the village—was taken from something she knew.



Because many of the drawings in *Samuel Whiskers* are modeled after the house, Potter regarded the story as her tribute to the farm. A collection of horse brasses are mounted above the fireplace.

Illustrations are only half the art. Her stories, which at their best are prose poems, don't use the easy words of childhood but rather words that define character, give sound and rhythm, bristle with local color. "I think I write carefully because I enjoy my writing, and enjoy taking pains over it," she said in a letter to an American reader. "I write to please myself. . . . My usual way of writing is to scribble, and cut out, and write it again and again: The shorter and plainer the better. And read the Bible (unrevised version and Old Testament) if I feel my style wants chastening."

W. H. Auden and Graham Greene both claim to have been influenced by her style. The latter even wrote an essay surmising that she must have had an emotional

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Hill Top—The Author's Lake District Inspiration
continued from page 74

ordeal and entered a dark period to account for the malevolence in books such as *The Tale of Mr. Tod*. She wrote back to Greene sharpish. Ordeal? Nonsense. She had been suffering from flu when she wrote *Mr. Tod*, and she disapproved of "the Freudian school" of criticism.

All this time she was learning more about farming and buying more land and cottages as investments. Her friendship with the lawyer who advised her on these purchases was growing. He proposed, she accepted, and they married over her parents' objections. At age forty-seven she changed her name and changed her life. All the fantasies and dreams of childhood were not needed anymore.

She felt Hill Top was too small, too inconvenient, for her husband, so they moved to a farmhouse across the meadow. She kept Hill Top—the rooms were aired and



DERRY MOORE



THE NATIONAL TRUST

"The local furniture of this region was oak; rather out of fashion in the sale-rooms now, but I collect any genuine pieces I can," she wrote. LEFT: An 18th-century clock was illustrated in *The Tailor of Gloucester*. ABOVE: A drawing from *Tom Kitten*.

dusted, and she might take special visitors there for tea—but her new life had begun.

Now she was known in the village not as a famous author but as Mrs. William Heelis, breeder of good Herdwick sheep, and a local character. Newcomers were usually considered "off-comers" for at least a generation, but she was accepted as a native.

Her suits were of Herdwick tweed, the skirt held together with a safety pin; her shoes were the local wooden clogs. If the weather was cold, she put on two or three tweed skirts; if rainy, an old sack over her head; if hot and sunny, a rhubarb leaf on her head. One rainy day she met a tramp on the road who saw the sack and assumed she was a fellow traveler. "It's sad weather for the likes o' thee and me!" he called out. She laughed at that, laughed at herself as the first woman to be president of the Herdwick Sheepbreeders' Association—a teetotaler holding meetings in the tavern with the other farmers.

She was respected, loved, her bright eyes and pink cheeks admired. Her talk was straightforward, and a friend remarked: "Talking to her was like eating brown bread after having never tasted anything but white."

She loved the lakes and the hills and continued to buy land and cottages to preserve them beyond her own lifetime by giving them to the National Trust. She left Hill Top to the National Trust too, with precise instructions in her will that every object was to stay in its accustomed place, not as a museum or a shrine but as an example of good Lakeland architecture and furniture.

Today the little house that gave her freedom and inspiration is exactly as she left it. It meant much to her. "It is in here I go to be quiet and still with myself," she said. "This is me, the deepest me, the part one has to be alone with." □

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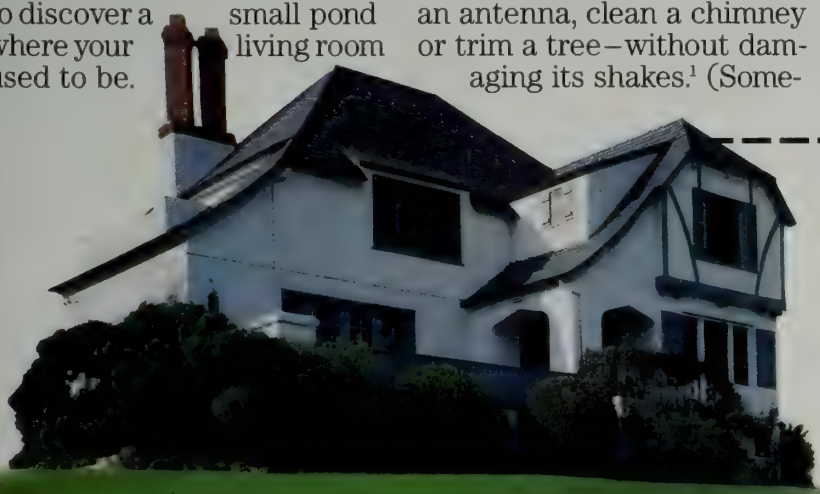
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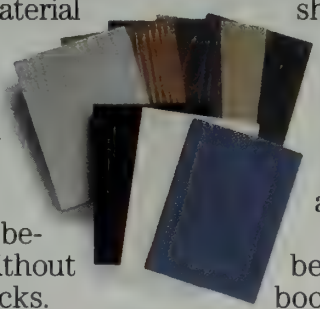
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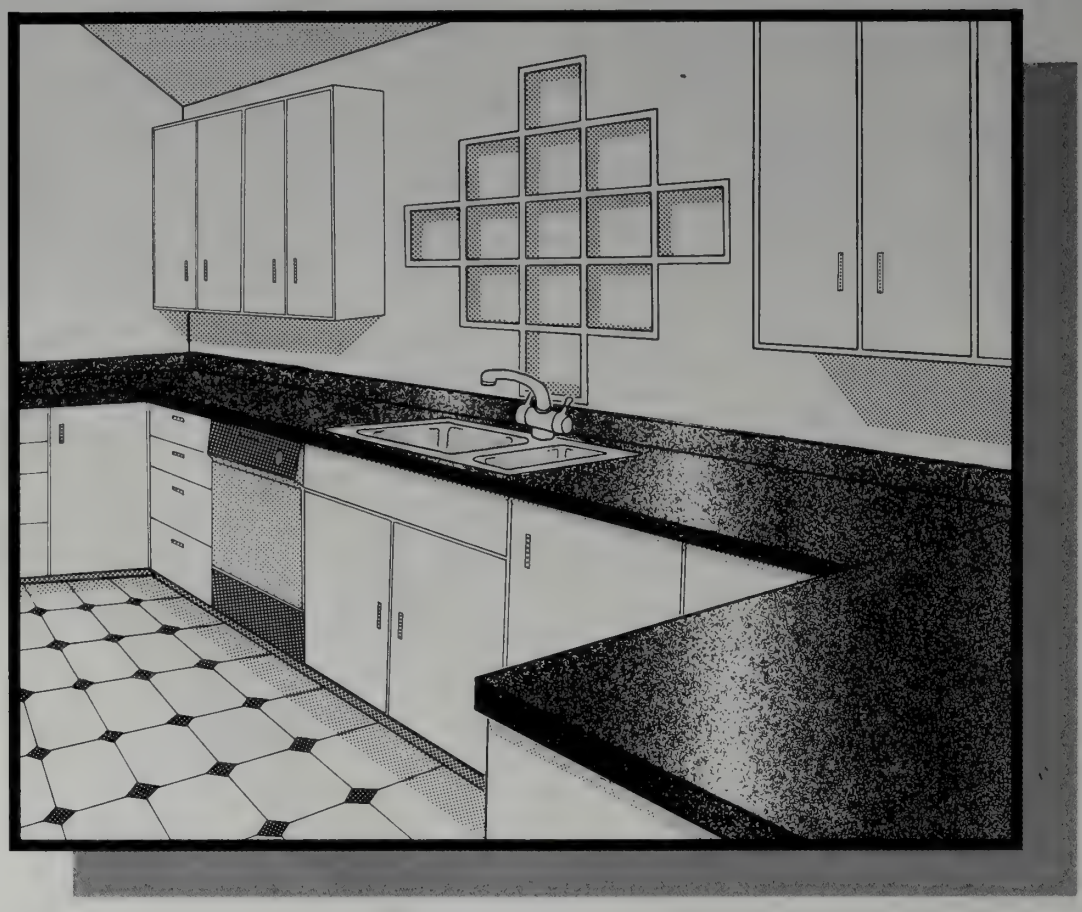
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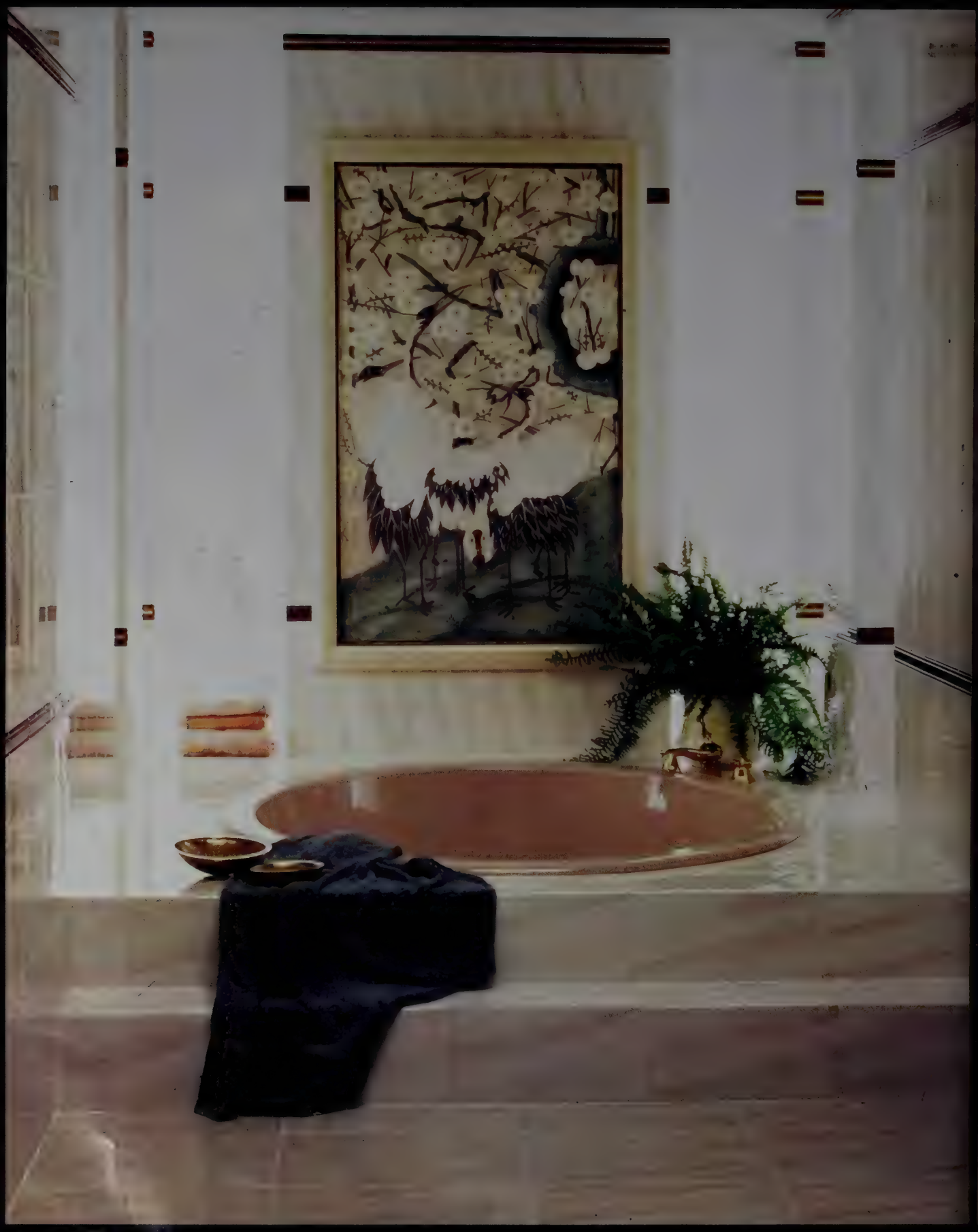
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—Rideau Canal diary, anon., 1830

AS A YOUNG CHILD I spent the winters in Ottawa, which was, and remains, the national capital of Canada. I remember the snowdrifts, so high you could dig tunnels through them, and the icicles, thick as your wrist. I also remember the Rideau Canal, just down the hill from our house, where brightly dressed skaters would be out on sunny days and where kids bundled in snowsuits, with two-bladed runners strapped to their boots, would spend the afternoons falling down on the sidelines, as I did.

The Rideau is still a favorite place for skaters, though few of them realize that their convenient rink is also the northern end of one of the most pleasant and historically noteworthy inland waterways in Canada.

It is not, strictly speaking, a canal, but a series of lakes and rivers made navigable by a system of locks and dams. It runs from Kingston, on Lake Ontario, up through the Cataraqui River and Rideau lakes, then east-

Never used for its intended purpose—to provide Canada with an alternate supply route in case of a U.S. invasion after the War of 1812—the Rideau Canal survives as a 123-mile system of locks and dams. ABOVE: Boats tie up at Davis Lock Station's pier, at the canal's southern end. LEFT: Margaret Atwood, author of *The Handmaid's Tale*, was born in Ottawa.

continued on page 88



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Summers on Canada's Rideau Canal
continued from page 84

ward along the Rideau River and north to Ottawa. This complex system, 123 miles long and still considered to be one of the outstanding engineering achievements of the nineteenth century, was built between 1826 and 1832 through territory which was then a swampy, rocky, mosquito-infested wilderness.

The unskilled laborers, many of whom died from malaria and the notorious Canadian climate, were mostly Irish and French Canadian; the skilled ones were Scottish; the man in charge, Lieutenant Colonel John By, was an Englishman from the Royal Engineers—a hierarchy which says something about the British Empire of that day.

Canada, of course, was then a part of the Empire, and the Rideau was not built for trade and commerce but for defense. Canada had just emerged from the War of 1812, during which the Yankees had made off with Toronto's fire engine, and the British did not want to risk any further depredations of this kind. In the event of war, troops and supplies would have been able to flow inland from Montreal, up the Ottawa River to Ottawa, and down the canal to Kingston without the risk of being sunk by the Americans on the St. Lawrence River.



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ABOVE: Watson's Mill in Manotick, Ontario, was built in 1860 as a grist mill and is still in use today. BELOW: The four locks at Jones Falls have a combined lift capacity of 60 feet. The building at lower left was the lockmaster's house, but could also have served as a small fortress. Beyond the footbridge is the Hotel Kenney, founded in 1877 and still family-run.

Luckily the canal has never been used for its original purpose. It was a commercial waterway until 1935 but is now used largely for vacation cruising. If you aren't in a big hurry, and if you're interested in byways and backwaters, a week or so on the Rideau—not in June (too many flies) but in August or, even better, September, when the leaves are changing and many of the tourists have gone—would be very well spent.

Going south from Ottawa, you'd meander first through farming country, then through a more rugged landscape where there's an outcrop of the Canadian Shield. You'd soon notice that one of the unavoidable sights of the trip is the locks themselves. The original stonework is still in place in many of them: limestone between Ottawa and Smiths Falls, sandstone farther down.

The limestone is a cool blue-gray; you can see it very well in the series of eight locks at the Ottawa River entrance that lift the water up a little

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Summers on Canada's Rideau Canal
continued from page 88

ravine between the Canadian Parliament buildings and the imposing Château Laurier Hotel. The sandstone used farther south is a warm beige, a subtle change of color if you're looking for it, with a return to limestone again just at Kingston. The huge blocks were hand-cut, quarried on site along the canal, and they have a particular chiseled finish added by a special tool, which makes them easy to distinguish from the newer replacement stones.

The locks were built only where necessary, often coupled with a dam to raise the water level sufficiently for the next upstream lock, an engineering device of Colonel By's. It makes a strange dichotomy: The dams hold you back, the locks let you through. At the lock called Hog's Back, you feel the contrast strongly, particularly when the water level is high: A wild spume of water rushes through the spillway over tumbled rocks, but a short walk across the crest of the old dam brings you to a spot where the water sits peaceful and still.

Each of the locks has its own special character. Standing on the edge of one of the more secluded ones—Upper Brewers, for instance, or Poonamalie—it is easy to imagine yourself back in 1832, and you look downstream almost expecting to see the steamer *Rideau* carrying Colonel By and his family on the opening voyage. Another spectacular lock, in a different mood, is at Jones Falls, where a beautiful arched masonry dam curtain is 60 feet high and 350 feet long. When it was built it was the highest of its type in North America and third highest in the world.

Nearly all the locks are still hand-operated. At each lock is a lockmaster, on duty for the season that runs from mid-May to the Canadian Thanksgiving weekend in October. Each lockmaster has great personal loyalty to his lock, and indulges in friendly rivalry with the others about whose lock is best and who gets the most traffic. You may have some time to get to know them as you wait for the lock to fill!

Many of the skilled workers on the locks were Scottish masons who then settled in the area and built houses from local stone. All along the canal you can see charming Georgian Colonial houses, built mostly in the 1820s and 1830s. Neoclassical influences can also be seen in the Rideau corridor architecture, particularly in public buildings. A neo-Gothic variant known as Ontario Gothic Revival was added to the repertoire around the mid-nineteenth century.

These styles were largely influences from England, as Canada was part of the British Empire until confederation in 1867. In Perth, however, there is a house built in the Federal style popular in the U.S. in



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the late 1700s. The house was built in 1830 by Daniel McMartin, who was very anti-Canadian; he imported not only the architectural style of his house but the workers and most of the materials from the U.S. This must have made a stir at the time, so soon after the war with the Americans.

Along the canal route there are at least three worthwhile country inns, each different. At Jones Falls is Hotel Kenney, first opened in 1877 and still run by the same family. The dining room and the large lobby look across the water to the lock entrance. If you are coming through the canals by boat, you can pay dockage at the Hotel Kenney docks and eat in the dining room, rather than staying at the hotel itself.

Farther up the canal at Chaffeys Locks is the Opinicon Resort Hotel, built as the Chaffey family's home in the early 1800s and run as a resort since 1921. The main lodge overlooks lawns that slope down through an impressive stand of trees to the locks and Lake Opinicon. The landscape is the forest-and-water wilderness that is the hallmark of the Canadian Shield area.

A little side trip from the main canal route gives you a chance to have a lunch or supper at the Gallagher House in Portland on Big Rideau Lake. The house dates from the turn of the century and has four bedrooms furnished in the period, as well as a country-cooking restaurant.

The best way to see the Rideau area is undoubtedly by boat, through the canal itself. You can reach it from the St. Lawrence Seaway and the Trent-Severn Waterway in Ontario, or from the inland waterway system in the U.S. via the Hudson River, or through the Great Lakes from Chicago and the Mississippi River. If you don't have your own boat, there are numerous marinas in the area where you can rent anything from a canoe to a luxury houseboat.

Should you prefer to drive, the best plan for seeing the area is to stay at an Ottawa hotel. The Château Laurier, an old railway hotel of turreted grandeur, overlooks the Ottawa River entrance to the canal. On a more intimate scale, there's the Cartier House Inn, exquisitely restored. On the Quebec side is the Hôtel-Plaza de la Chaudière, with its excellent restaurant.

Using your hotel as a base, you could make two or three day trips along the canal, which would give you a chance to try out the unique atmosphere of the area: full of the peace of the present-day Ontario landscape, from pastoral to wilderness, but pervaded also with memories of the engineers and builders of 160 years ago, and perhaps the gratification of the unknown diarist who set out in such great spirits along the very same route in 1830.□



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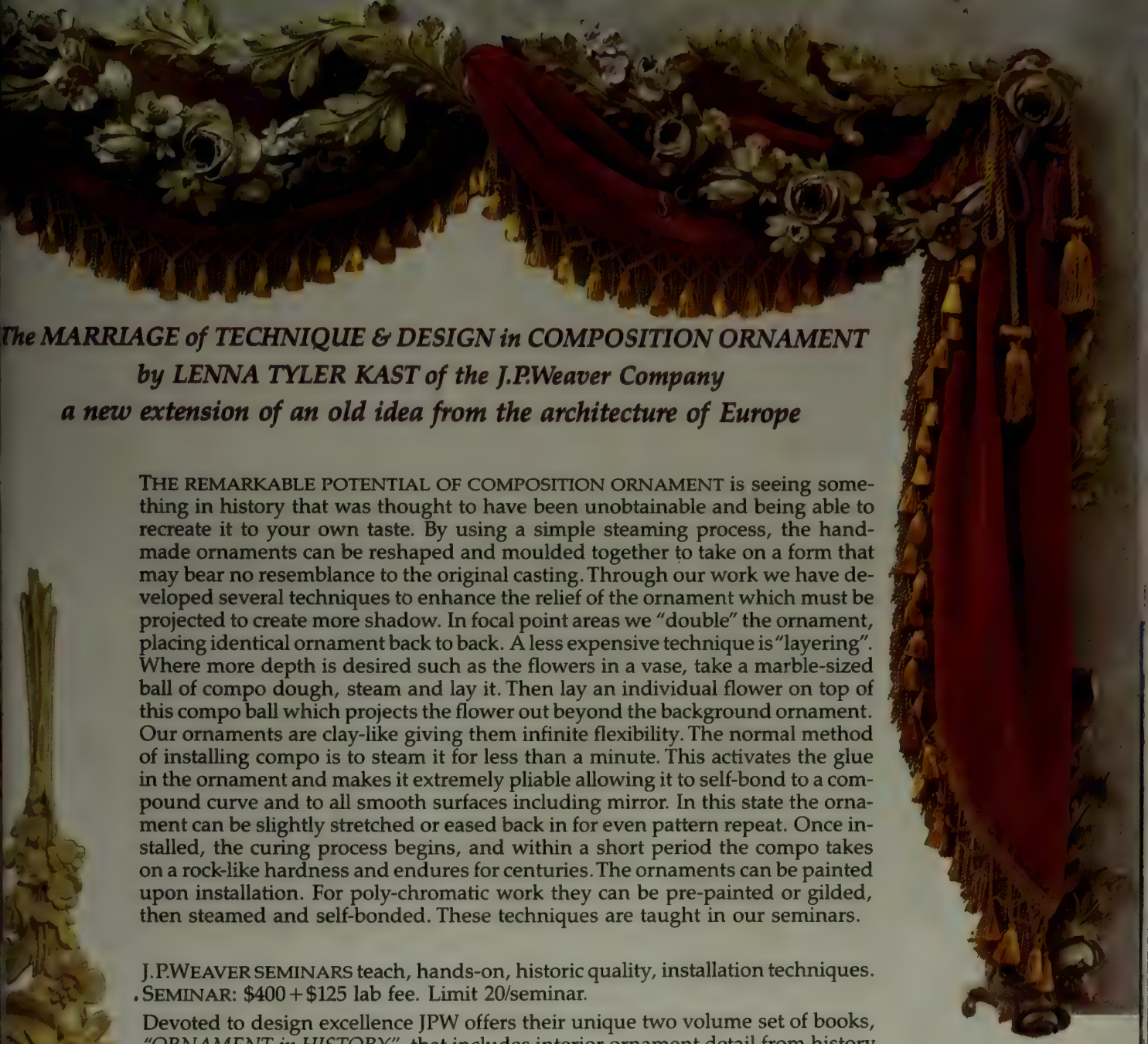
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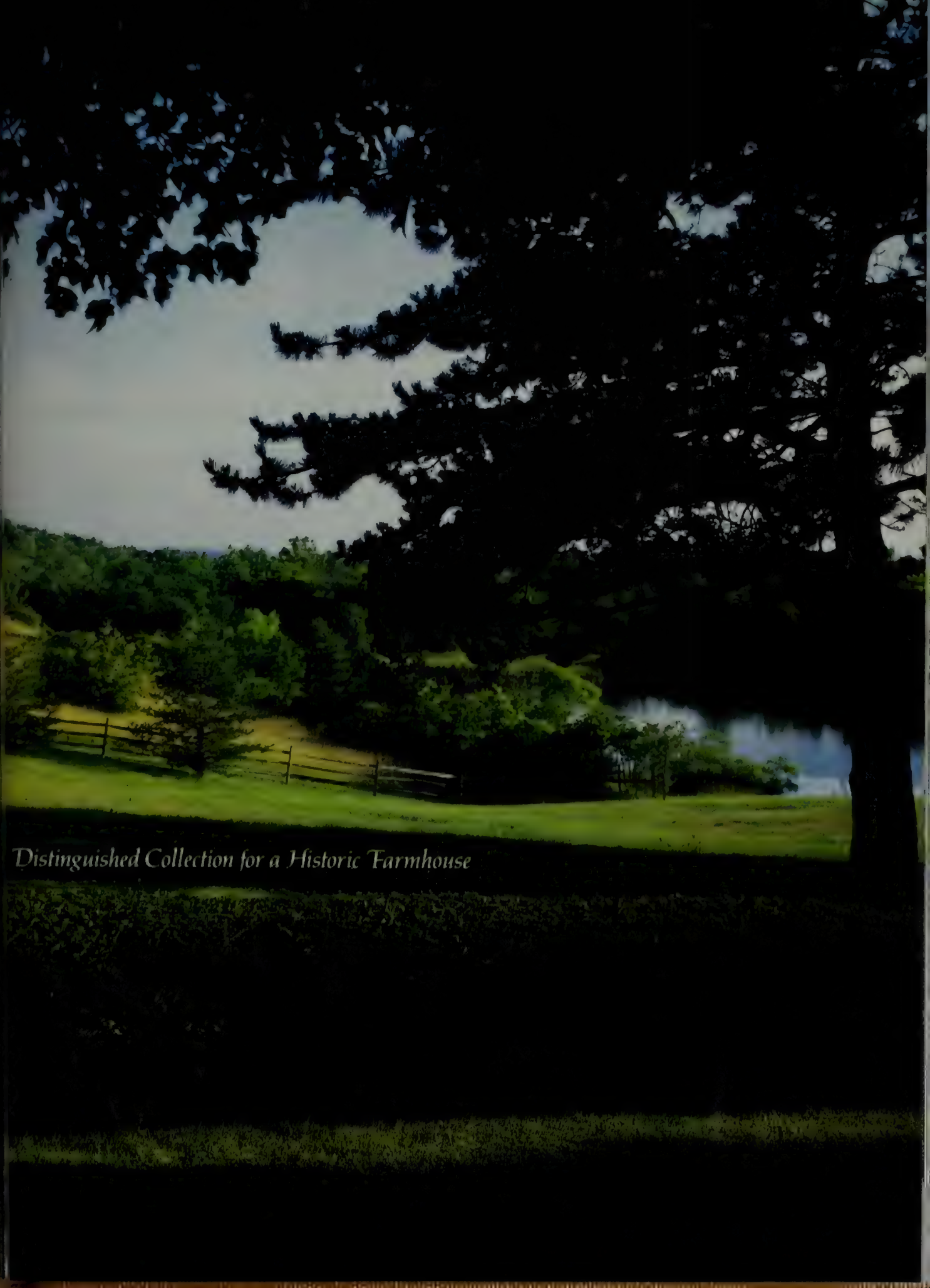
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A circa 1847 Ohio farmhouse (left) is the setting for a distinguished collection of American furniture assembled over 30 years. "I suppose it all started when my mother gave me one of those pioneering antiques books when I was in high school," says the husband.

PRECEDING PAGES: Built from the logs of a circa 1825 structure, a cabin on the property is now the site of an antiques business. The residents have carefully managed over 100 acres of land "to create a kind of wildlife preserve."

BELOW LEFT: A Pennsylvania mahogany lowboy, circa 1770, retains its original brasses. BELOW RIGHT: Atop a rare Philadelphia secretary-bookcase in the library is a silver inkwell and a Staffordshire bust of George Washington. Fabric by Scalamandré.





THERE IS AN EMINENTLY tactile quality to the interiors of this farmhouse near Cincinnati. The temptation to caress shining woods and brasses, revel in the textures of fabrics and carpets, is everpresent. Happily, it's possible to give in. The owners—"Ohio born and bred, Buckeye through and through"—have created a house to be lived in, and they have done just that for some twenty years.

Though few of the antiques that have accompanied the couple on their odyssey are heirlooms, some have been part of their life for thirty years now—that's how long ago the collecting bug bit. "We decided at the outset to furnish with antiques," says the husband, "but we didn't make the mistake so many fledgling collectors do—buying inexpensive stuff early on and trying to upgrade later. We bought something every year, but it was always the best we could afford at the time—some years maybe just a small accessory, other years a major piece."

The house is full of excitingly "major" pieces. Though there isn't a trace of curatorial strictness, the overall period look is, to modern eyes, unified. Yet the house is in fact eclectic, and would have appeared so in the eighteenth century; the pieces span many decades and several regions, from New England to Pennsylvania, with a few European and Far Eastern elements thrown in.

But the latter are precisely the kind of imported luxuries a prosperous middle-class merchant might have bought for himself. And everywhere, as there would have been in the eighteenth century, is the handiwork of the wife—in this case an accom-

Against the Bakshihis carpet in the living room are such fine Philadelphia Chippendale pieces as the side chair, foreground, and the tea table, which is flanked by early Chippendale chairs. Connecticut chest-on-chest at left is attributed to George Belden.



plished "needler," as her husband puts it, since girlhood.

The husband is a banker who retired early and then began enjoying the pleasures of buying and selling American antiques. "My favorite furniture-gathering places are in Pennsylvania," he says. "I buy from private dealers or wholesalers whose premises could be a private house, the back of a van or a warehouse. I don't care for auctions; they're really for people who like organized chaos."

His enthusiasm for antiques began in adolescence, when his mother gave him a book on American furniture. "The house I grew up in was the usual American hodgepodge, but my grandmother's place was a substantial Ohio house full of pieces from around 1810 through the 1860s. We visited it every Sunday—which piqued my youthful interest in history and genealogy, if not in the furniture." Other than family portraits, however, the main rooms of his house contain few of these family pieces, since they don't fall within the eighteenth-century boundaries the couple had set for themselves.

They have raised two sons, one already a collector of the same stripe as his parents. "That is," says his father, "he chooses carefully, within period and budget constraints. Our other son has a very sophisticated, romantic eye. He's not a collector per se."

In addition to running an antiques business from a log cabin on the property, the owner runs a real farm, and with the aid of "a guy from down the road" he brings in his cash crop, hay. "We used to keep cattle," he says, "but they always got into trouble in bad weather or in the middle of the night—and I was the herdsman. So we sold them off. And then last year my mule died.

"But there are other critters," he continues, "including deer, mink, hawks, owls, herons and egrets. We manage the woods, pastures and fencerows for their benefit, which makes the farm a kind of wildlife preserve." A pond at the foot of the property contains bass and bluegill. "I don't fish in it, but some people do. There's a neighbor kid, a fishing fiend, who pulls out six-pound bass."

Though cattle no longer low in the pastures, hay is still pitchforked into a unique "bank" barn, so called because, like the German and Swiss barns on which it was modeled, it was built against a bank. The barn is entered in the National Register of Historic Places, but the house is not. "That's because after lying derelict for several decades, it was restored extensively in 1935," the husband says. "Both house and barn were built in 1847, by the same man."

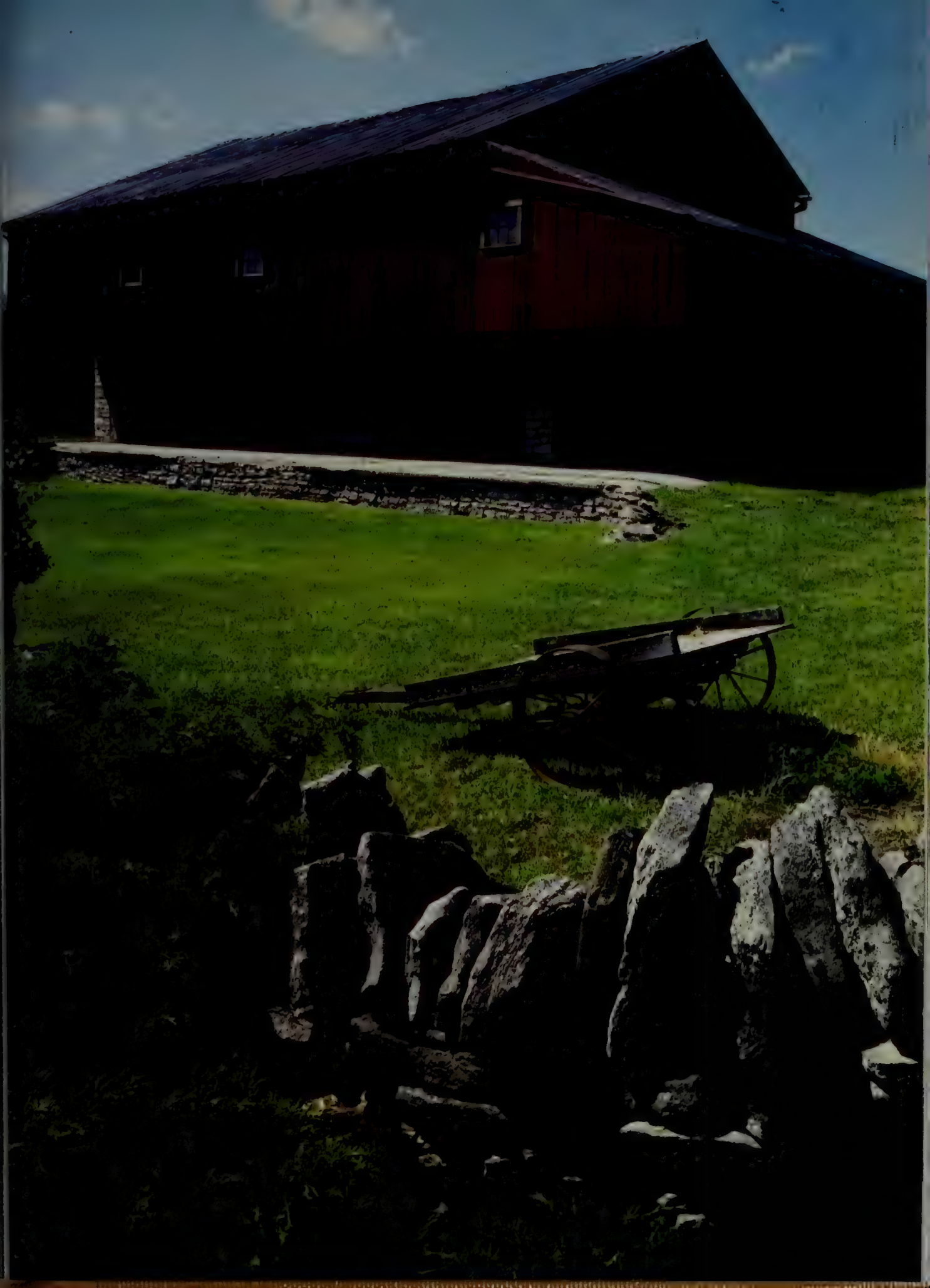
By some standards, this handsome farmyard ensemble—even though it includes a swimming pool—may lack one or two modern American comforts: walk-in closets and sybaritic baths. When the house was restored, two baths were added, 1930s style. They are straightforward and compact, and although the fixtures were updated in the 1970s, space is still at a premium. Nor is there a plenitude of closets. "In the master bedroom we've got a *schrank*," the husband says, "a kind of wardrobe found in Pennsylvania Dutch households. Aside from that, there's a very significant lack of storage space."

There's also a very significant surplus of easy, forthright charm. The owner puts it best: "I'm fascinated by the realities of the way people lived, rather than the fantasies."□

BELOW: Pennsylvania furniture in the master bedroom includes a circa 1750 highboy, made in the Delaware River Valley, a Philadelphia Chippendale armchair and an 18th-century Queen Anne-style desk. Scalamandré fabric is a reproduction of an 18th-century pattern.

OPPOSITE: Listed in the National Register of Historic Places, the barn—based on German and Swiss types—was constructed by the original builder. "In local records he's listed as a carpenter, mason and blacksmith," says the husband. "He even made his wife's shoes."





Folk Art Idyll

Ken and Ida Munko in Maine

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DICK BOZZUTO



To collectors and dealers Ida and Ken Manko (below with their daughter, Kate), pursuing folk art is an adventure of the spirit. "You need imagination to value as art something that someone made for utility," she says. LEFT: Their residence in Moody, Maine, holds their acquisitions, and the nearby barn/gallery—a facsimile of an 18th-century outbuilding—houses their business. The barn's interior is "all wooden-pegged and hand-planed," says Ken Manko. On the porch, Yankee, the family's "Heinz 57 beagle," enjoys the shade of a fifty-foot pine. BOTTOM: A horse-and-sulky weathervane, circa 1900.







TEN YEARS AGO, WHEN Ken and Ida Manko moved from the "rust belt" of Appalachia to the icicle brightness of Maine, they didn't need a weathervane to tell them which way the wind was blowing. "Antiques are an industry in this state, and by the time we got here everybody had everything tied up," Ken explains. "With one exception—American folk art, which was just coming into its own. We decided to concentrate exclusively on that, and now we eat, drink and sleep folk art twenty-four hours a day."

Although the Mankos had started out collecting "low-end antiques, the bottom of the bottom, two to twenty-five dollars," and graduated to nineteenth-century country furniture, they had long been drawn to the patina, form and sculptural quality that are the signatures of fine folk art. "We admire the 'naïve' thinking behind each object," Ken

"The family room best represents our collection," says Ida Manko. LEFT: Forming a vignette are two transitional Queen Anne chairs and portraits of the Willett sisters of South River, New Jersey. BELOW: Other notable finds include a rare early flying-horse weathervane and a signed polychrome tall-case clock. A Portland, Maine, garage yielded the portraits, now being researched. OPPOSITE: On an early-19th-century cupboard stand an eagle weathervane and two firkins. The cigar-store Indian is by the noted Quebec carver Louis Jobin.





adds. "The fact that they were made by common folk and for utilitarian, not artistic, purposes. Folk art is a great part of our nation's heritage."

Indeed, the Mankos' own collection was gathered from the New England countryside where each piece was originally made—pursued with passion, coaxed down from roofs and out of barns, by Ken and Ida. Here—reclaimed from desuetude, reintroduced to our awareness—are fragments from a younger, more ingenuous America: rude, classless, honest objects that have, however, been enriched to the point of art by the tint of time. "In decades to come," Ken rhapsodizes, "a prancing Index-horse weathervane will be looked at like a treasure from King Tut's tomb."

In the small unspoiled coastal town of Moody, the Mankos took root, putting a down payment on a reverse-saltbox Cape Cod-style summer cottage shaded by a fifty-foot pine. But this was January and the house was as short on heat as the tree was long on needles. "We tried to stay there that first winter with just the one fireplace," Ida says. "The Pilgrims did it, so we figured we could. But after waking up one morning when it was fourteen degrees—in the house!—we retreated to Pennsylvania." Their ideal of self-reliance as warmly held as ever, when the Mankos returned in the spring they put in only a wood stove.

Come summer—the luscious, long Maine summer—they extracted every ounce of pleasure from their five-acre plot. They planted a large garden that today keeps them supplied with vegetables June through September. "Last year we grew eight pumpkins over two hundred pounds each," Ida says proudly. Eventually, a few yards from the front door, on a patch of land scrawled with dozens of windswept quaking aspens, they built a one-and-a-half-story clapboard and cedar-shingle barn/gallery for their folk art business. Ken drew the design on the back of a

ABOVE: A mid-19th-century oil-on-board sign "is in pristine condition," says Ken Manko. "It once hung in a seaman's hall, where it symbolized the patriotism of sailors and fishermen."

OPPOSITE: In the dining area is an 18th-century hutch table with Windsor side chairs and comb-back child's high chair. Over the fireplace hangs *Monsoon*, an oil of a four-masted clipper ship. The American-built ship was eventually lost in a storm off Cape Horn. At right, a primitive Maine landscape.

BELOW: A painted wooden fireboard, circa 1820, "is one of the few to have survived," says Ken Manko. "Meant to keep out drafts from an unused fireplace, they often became kindling."











LEFT: Horses—in painted, carved and stitched form—fill the master bedroom. In the foreground and at right are 19th-century Maine carvings of horse teams pulling logs. The contemporary Amish Sunshine and Shadows quilt covers a New England rope bed. ABOVE: A modern folk-art figure.

paper napkin at a local lobster shack and hired "two guys out of work, for four dollars an hour and all the beer they could drink." Together they posted and beamed the barn, to some effect, for it brings to mind an eighteenth-century outbuilding—thanks in part to the original eighteenth-century strap hinges that Ken insisted on, and the amber "bull's-eye" glass over the front doors.

The Mankos specialize in nineteenth- and early-twentieth-century American weathervanes—be they of horses, cows and chickens or, on the human side, sea captains and Indian chiefs or, on the divine side, goddesses of Liberty. Today these are collected as art objects and displayed as sculpture, but all Ken Manko has to do is catch sight of a weathervane in order to celebrate the form in all of its action-packed elegance. "They have the patina from a thousand storms and sunny days. Imagine what they witnessed as they stood sentinel over farm buildings. Or who

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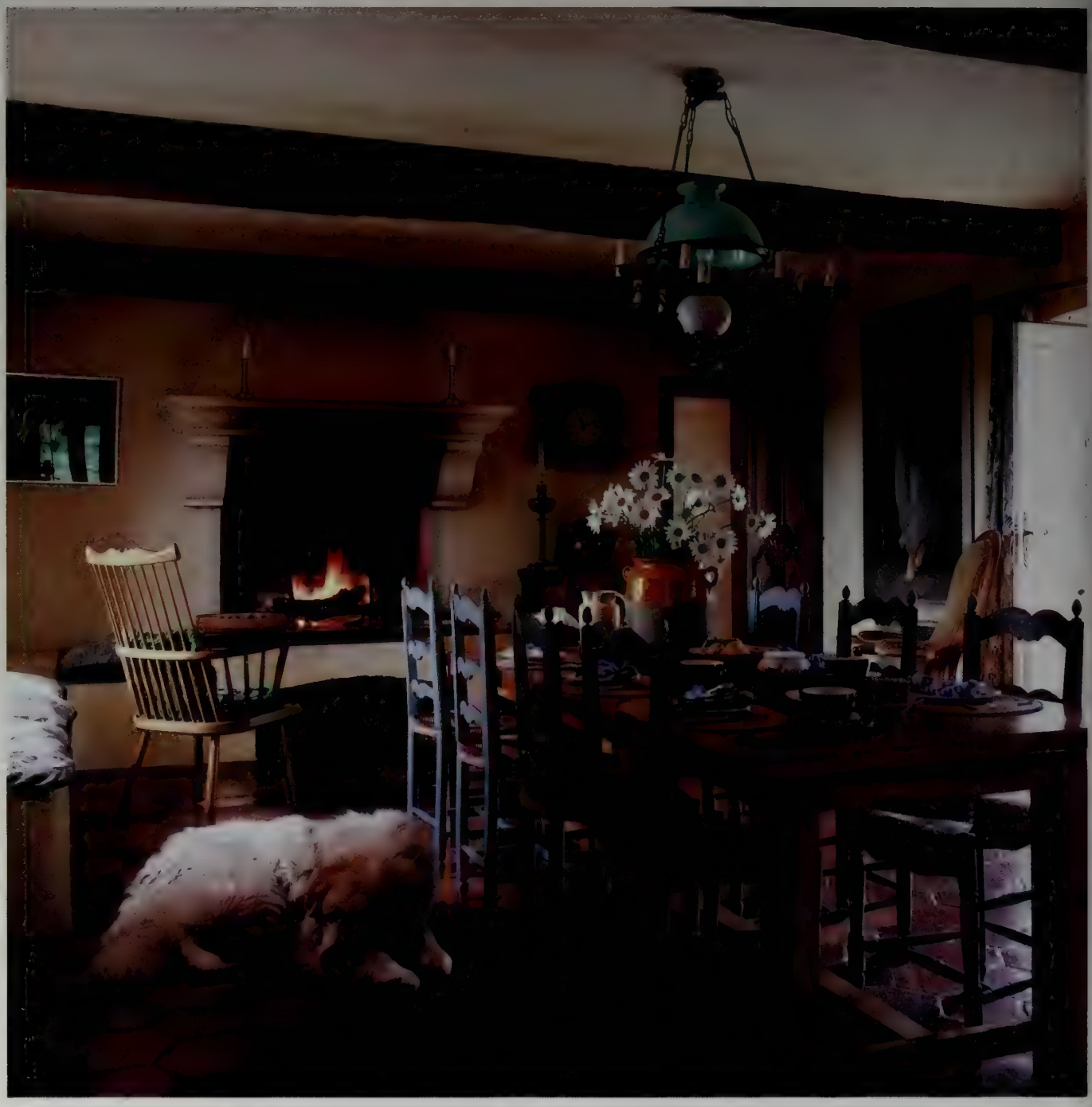
OPPOSITE: Antique paisleys covering 19th-century armchairs set a warm ambiance in the upstairs living room. "The large painting is of the Red Fort in Delhi, found in a café in Arles," says Malle. ABOVE: Many of the 19th-century pieces, bought in the area, blend with the architecture. Doors lead to the study; Malle bought the wallhanging in India, where he filmed *Phantom India*.

country house where our daughter, Chloe, can grow up freely."

Strenuous bicycle rides up the vertiginous slopes have become part of the Malles' daily routine, which is often completed by a dip in the pool. "Louis is very reluctant to check any natural proliferation," Candice Bergen points out. "But I did manage to get him to clear the hedge around the pool and make it into a more open space. It's so restful here, it gives me the chance to do the kind of serious reading I just can't do when I'm running around all day. We're thrown back very much on ourselves, but there's always more than enough to do. From time to time we put on little plays with friends in the barn."

Candice Bergen says the local people were very curious about her when she arrived, "but they've been charming, and I think I'm fairly well accepted now. But there are times when I'm pretty conscious of being American, especially on market days, when all the farmers come in to display their geese and their foie gras. At first I thought, 'It's like a Brueghel.' Then I realized it *was* a Brueghel."

The dark Cahors wine, pungent truffles and other local fare are abundantly in evidence in the large farmhouse kitchen, which also serves as an informal dining room. Cooking and eating are carried out with the ceremonial seriousness that befits a family living in an area renowned for its regional cuisine. Otherwise,



informality remains the keynote, and while dogs flop thankfully down on the kitchen's cool flagstones, Chloe is given unlimited space in which to position her toys.

Up one flight of the imposing stone staircase, the living room suggests quite a different style of life. Books, pictures and furniture blend into a natural whole, as if everything had been acquired over generations. Antique shawls and strongly patterned rugs lend a warmth to this main salon—a quality the Malles particularly appreciate when they manage to spend a few days in Lot in winter. Warmth of another kind is communicated by a large colorful painting that beams an evocation of native life in India across the room.

"I don't know how Indian it really is," says Louis Malle with a grin. "I think it might have been inspired by a postcard. But for years it hung in a café in Arles, and it amused me. When the café was modernized, I bought it. We felt the salon would be the best place to hang it, and what's strange is that now it looks as if it had been there forever. That's what is fascinating about this house; time does stand still. In that sense, the place is literally enchanted."□

OPPOSITE: On the kitchen wall at right is a 19th-century salon painting of Hecate and her dogs. "The *real* dog is a Pyrenees sheepdog named Nourson," says Candice Bergen. "He is on his lunch break, which lasts all day." ABOVE: A large stone mantel in the master bedroom is original to the house. The 17th-century country pine bench-table rests between a pair of 19th-century armchairs. BELOW: The 15th-century round tower, the oldest part of the house, was a fortification that overlooked the valley.

"I shot both *Lacombe Lucien* and *Black Moon* in the area and used the barn as an editing room."







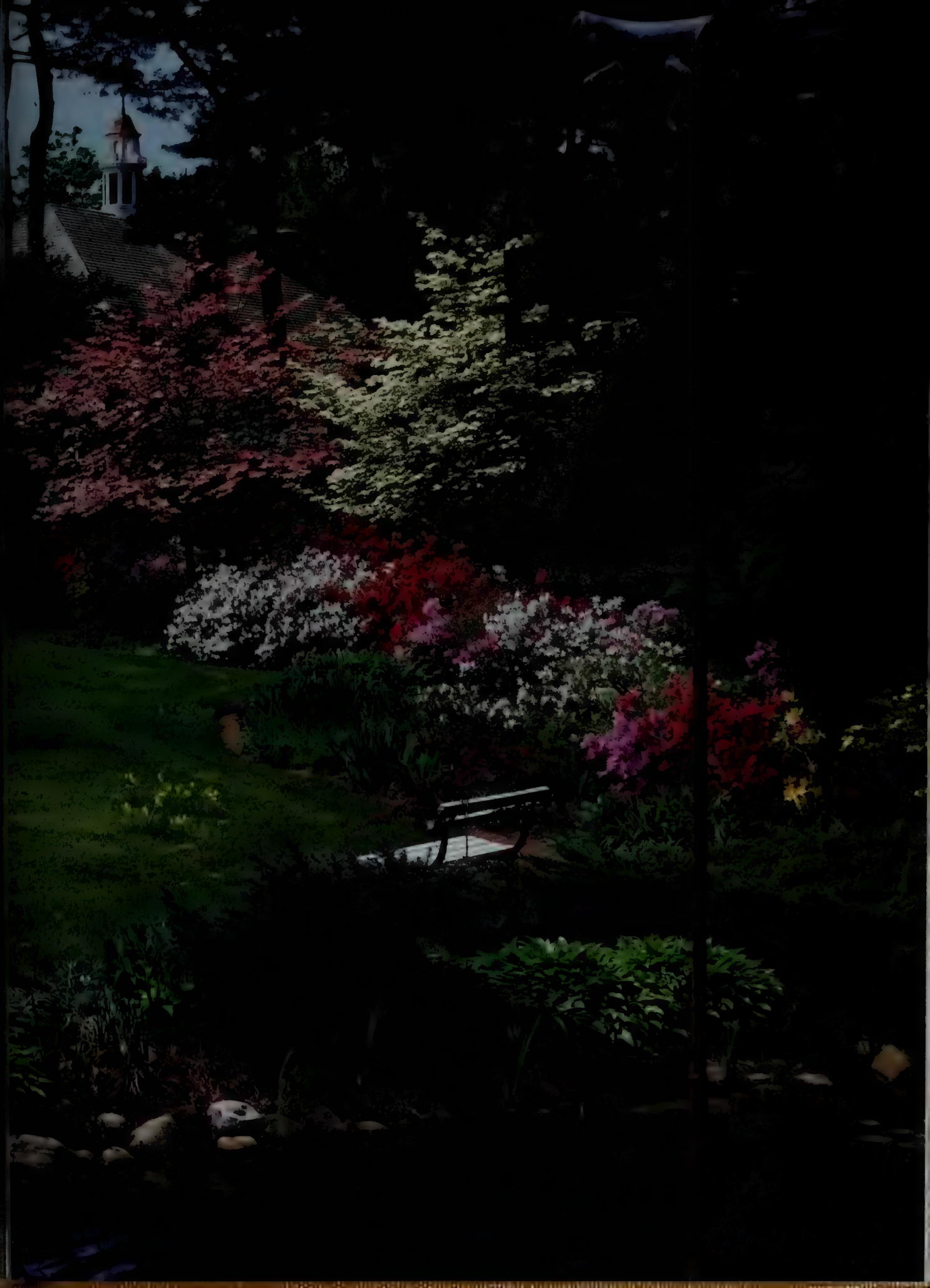
Made for Americana

A Folk Art Collector's New Jersey Barn

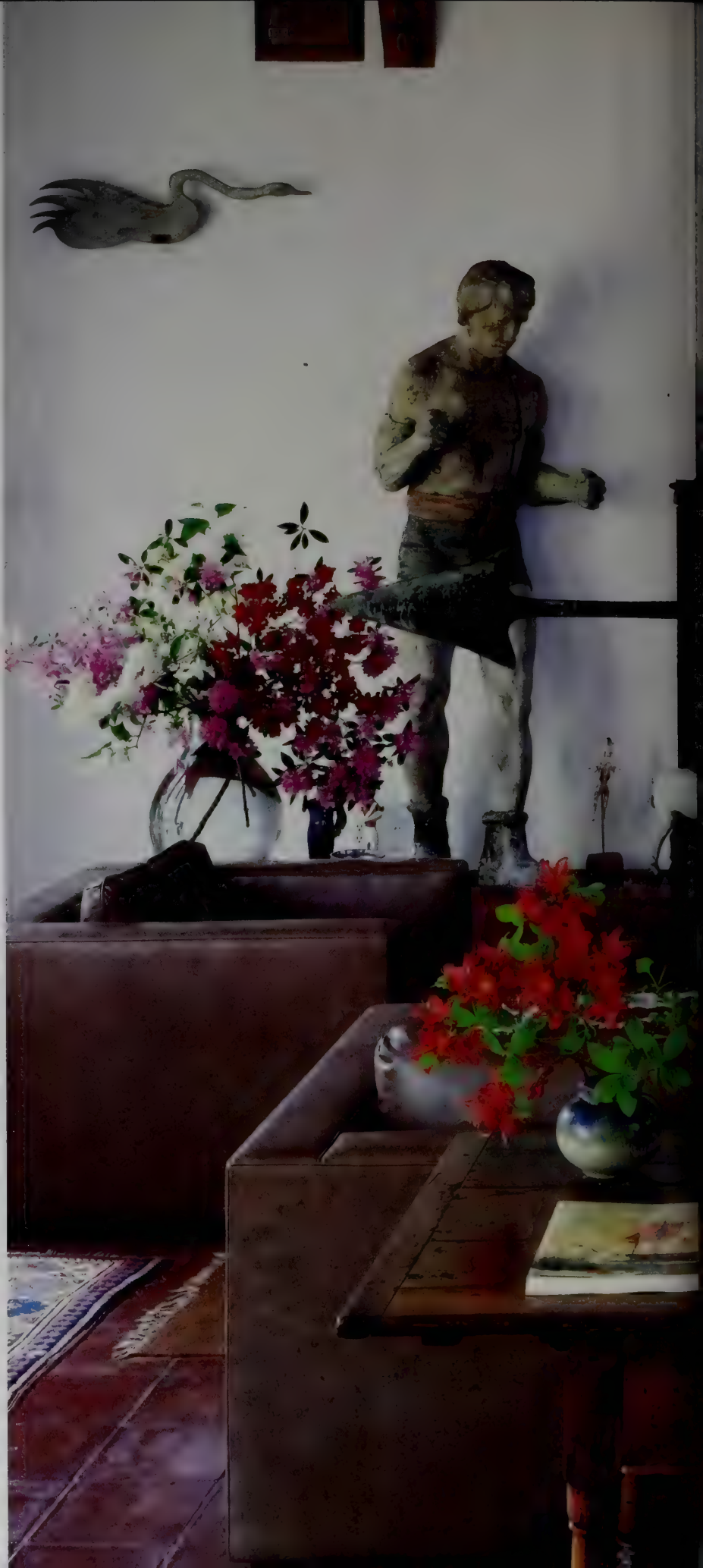
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY BILLY CUNNINGHAM



"Some people like castles. I've always liked barns," says David Davies (inset), whose converted barn on New Jersey's north shore houses a splendid collection of American folk art. Beneath the original slate roof of the U-shaped structure, horse stalls are joined to the central barn. A grasshopper vane presides over the pool; azaleas separate the lawn from woods behind the house. A neighbor's horse (inset) stands beneath a stone horse head in the front courtyard.



Davies discovered the witch weathervane now placed over the living room fireplace on an autumn day in the Shenandoah Valley: "Suddenly, due to falling leaves, it was no longer hidden by foliage." The car vane was made as a gift for a California copper-plant executive—in the image of his beloved 1931 Cadillac phaeton. Other pieces include a carved and painted figure of a boxer, and a copper vane, right—a firefighter's four-wheel hose wagon. Wooden dice and a circa 1880 whirligig are displayed on a table made from decking of the World War II ship *Liberty*.



FOR SOME PEOPLE, a house in the country is an excuse for nonstop entertaining, often on a more elaborate scale than back in town. For others the country is a retreat, a place to forget pressures, social and professional. David Davies belongs to the latter category, and many of his friends have never seen his remodeled barn in New Jersey. "I seldom entertain there—I get enough of that in New York," he says.

When Davies, an investor who divides his time between San Francisco and the East Coast, first began spending time in Manhattan in the 1960s, he was mystified by New Yorkers' obsession with having a place outside the city. "Then," he says, "I realized it was a safety valve, an escape from that incredible life in town."

He found his own safety valve almost by chance in 1965, when he was spending a weekend with friends on the north Jersey shore. At the time, the estates of Percy and Herbert Straus, sons of Isidor Straus, co-owner of the R. H. Macy department store, were being divided and sold. Davies promptly decided to buy Percy Straus's horse barn and the five acres of land around it. His acquisition was hardly an ordinary barn complex. Designed by New York architects, it is an elegantly symmetrical structure built by someone with an apparently unlimited budget and a deep affection for French country architecture. Under one slate roof, the U-shaped layout includes the barn—now Davies's residence—five stalls, a four-car garage, a manager's residence and a chauffeur's cottage.

Seven years after buying the prop-









LEFT: Marking the passage from the dining area to the entrance are a rare Hupmobile copper weathervane, 1909, and a carousel goat from Boston. Shelves are laden with American toys and patent models, iron doorstops and other objects. ABOVE: Throughout, walls of resawn wood were added to support vanes such as the grasshopper in the entrance hall. Careful placement sets off a folk-art butler stand and a horse-and-rider vane. The crib quilt from Maine and the hackney horse vane are from the late 1800s.

erty, Davies read an article on the remodeling of a Connecticut barn and contacted the architect, Harry Bates of New York. "We totally gutted the barn. It was going to be rustic, but we got carried away," Davies recalls with amusement. "The floors were going to be concrete, then they were French tiles specially colored with extra red. The wood came from Oregon, and the staircase was made in Bolinas, California." They retained as much of the original detailing as possible, duplicating the doors and hardware and borrowing slate from other buildings to patch up the roof.

The gardens, five acres of woods interspersed with lawns and flowering trees, also became more elaborate as the work continued. When Davies happened upon a local nursery whose ailing owner had neglected his stock, he simply bought the whole field of overgrown specimens. He then bought a truck and spent the next year transplanting everything to his property.

The house provides not only solitude but space for the American folk art Davies has been collecting for decades. The sleek, simple interiors are background to hundreds of weather-





OPPOSITE: Fascinated by a wide range of objects, Davies says, "I don't understand people who don't collect." Among pieces arranged beneath an Amish horse-and-buggy vane in the living room are a touring car vane and doorstops—a lighthouse, a man with bottles, and a baby.

ABOVE: In the master bedroom—once the hayloft—the original beams define a composition of turn-of-the-century horse vanes. The quilt was made in Maine, circa 1890. On the floor at left is a head from a circus parade figure. Golfers on the headboard are cast-iron doorstops.

vanes, whirligigs, quilts and doorstops, and the stalls are packed with thousands more of the objects Davies is constantly buying. "The two words that excite me most are 'antiques' and 'auctions,'" he says.

He became interested in Americana in the early 1960s, when he saw an exhibition at the Museum of American Folk Art in New York that included objects loaned by Herbert Wade Hemphill, Jr. As he strolled through the exhibit, he turned to a bystander and asked, "Who is this Hemphill?" The bystander was Hemphill himself, who showed him the rest of his collection and introduced him to a world of art then barely recognized by connoisseurs.

"At the time," Davies says, "I was trying to understand contemporary art, things like the minimalism of a thirty-foot wire stretched across a room, so it was a relief to see folk art, this simple, loving form. I was drawn to weathervanes for their strong physical presence, their form; they often have a whimsical quality too. I guess it boils down to honesty."

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Becalmed in Southampton

A Designer's Summer Cottage on the South Fork

INTERIOR DESIGN BY LIL GROUEFF
TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY RICHARD CHAMPION



"Our plan was to make it look as if it had belonged to an old sea captain, with treasures gathered from here and there," says interior designer Lillian Groueff, describing the Southampton house she shares with her author husband, Stephane. PRECEDING PAGES: The living room is punctuated by an early American carved mantel and Windsor child's chair.

LILLIAN GROUEFF is a lady of eclectic taste who has decorated houses both big (recently, the prince Sadruddin Aga Khan's Colonial manse in Virginia) and small. The country house she shares with her author husband, Stephane, in Southampton will not surprise anyone familiar with her M.O.: a Dutch Colonial Irish cottage decorated in the English style.

She calls it a "barn," though cows have never tromped there. The Groueffs used to have a large house up the same street, but as Lil Groueff spent most of her time in the kitchen, she always felt miles away from her guests. So they decided, "Let's have a little cottage down by the water, a little Irish cottage on the lake." She had her contractor copy the dimensions of the barn on their property and built a new, modified version on a two-acre parcel of land that juts out into Lake Agawam, separating the beach from the village.

Lake Agawam, she notes, teems with "prehistoric beasts." She is referring to the enormous snapping turtles that lay their Ping-Pong-ball-size eggs along the shore. Tricky business, building amid such a maternity ward. When the foundations were dug, enraged reptiles sallied forth. The contractor took cover.

The house began small, then "grew like Topsy," says Lil Groueff. Before long she was adding on rooms and wings, including the sunroom facing out onto the garden and the pool. Directly above the sunroom she created "the biggest bath you ever saw," with a balcony that overlooks all. The







ABOVE LEFT: A portrait of Lillian Groueff by Belgian artist Alfred Jonniaux hangs in the rattan-filled sunroom, where the Groueffs spend most of their time. Rag rug from Stark.

ABOVE: Sunlight streams through French doors into the dining area, which is furnished with an assortment of 19th-century American chairs and a table draped with a patchwork quilt.



LEFT: The sunroom overflows with objects gathered on the Groueffs' extensive travels, including Swiss silhouette pictures from Gstaad, batiks from Bangkok and an English ironstone platter.

sitting area is also used as her office.

Lil's basic trademark is casualness: "I'm very English about decorating. They have a way of being nonchalant about putting things together, almost a shabbiness. They'll put up grandmother's old draperies, which you can't match because they were made sixty years ago, and not worry about it. Nothing ever looks new, and that's what gives it its appeal."

Although the residence is meant to be reminiscent of a sea captain's house, it is not chockablock with scrimshaw and ship models, but rather filled with things gathered over the years, things that struck their fancy in exotic ports. Lil and her husband, author of many books and former bureau chief for *Paris Match*, have trotted globally, and in the course of a lifetime's journeys have collected enough to sink a sea captain of the nineteenth century.

The sunroom is a potpourri of color and nationality. A Mexican shawl lies over a Thai sarong. Swiss black-and-white silhouettes hang above the mantel. The bookshelves groan with faïence and camphor glass, inlaid marble pictures, a Madonna made of tin and glass, and French and English plates.

The floor is covered in bright rag rugs, a favorite Groueff leitmotif, which she likes because they give a room a fresh, country feeling. The walls are done in a floral and latticework paper which creates a depth that verges on trompe l'oeil: People actually touch the wallpaper to see if it is three-dimensional. The room's mélange of French pinks, Persian greens, rattan, and Portuguese tiles by all odds should not work, but it does, brilliantly.

"It isn't that you can't put, say, orange and green together," observes Lil, "but you have to put things *between*. That's what permits the blending. Look at a Bonnard painting."

The living room is only slightly less busy. At center stage is an early American mantel; Lil Groueff had it stripped of—she estimates—six generations of paint. Its rough, bleached surface brightens the dark brown room. The fireplace is framed by blue-and-white Portuguese tilework.

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LEFT: "Many of the things I like, such as floral carpets and opaline glass, were imprinted on my mind as a child," says Lil Groueff. Master bath displays a Venetian secretary.

OPPOSITE: "The English way of decoration has left the strongest impression on me," she notes. A painted trunk rests before the bed, which is draped in Brunschwig & Fils fabric.

BELOW: In the sitting area, the English needlepoint rug is a particular favorite. Miniature animals, dolls and toy soldiers are arranged on a Victorian mantel that includes a coal insert. Above it are watercolors, a large floral oil and English embroidered pictures. Cowtan & Tout chintz on sofa and French chair. Fabric, foreground, from Brunschwig & Fils.



BELOW: Removed from the symbols of sprawling urbanism that inspire his painting, Ralph Goings lives with his wife, Shanna, in an 1840s farmhouse near Charlotteville, New York—a carpenter's version of Greek Revival filled with early American furniture and objects. OPPOSITE: Antiquing forays in upstate New York yielded most of the living room's Americana, including a corner cupboard, scrubbed-top tavern table, Windsor chair and sampler collection.



A Photorealist's Farmhouse

The Greek Revival Residence of Artist Ralph Goings

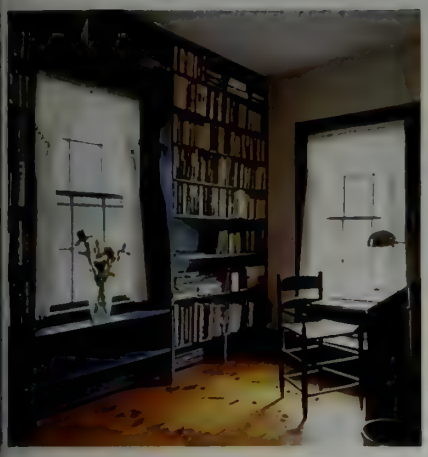
TEXT BY CARTER RATCLIFF
PHOTOGRAPHY BY BILLY CUNNINGHAM

SCATTERED THROUGHOUT the cities of the Eastern Seaboard, Greek Revival buildings look like brave survivors from more optimistic times. In the countryside, they seem more at home.

"Our house is not a strict example of Greek Revival," says Shanna Goings, wife of painter Ralph Goings. "The pilaster corner boards fit the style. So do the moldings along the tops of the window frames, but the floor plan is not symmetrical." Built as a farmhouse in the 1840s, the Goings residence looks out on a wide valley in upstate New York. Though







OPPOSITE: The dining room floor was made at the turn of the century of staves from the farm's silo. Shaker-made Windsor chairs surround the pine worktable; the glazed cupboard holds antique English ironstone. Shanna Goings dried the herbs hanging above primitive 19th-century paintings. LEFT: In the library, a low slatback chair is coupled with a pre-Revolutionary slant-top desk of painted pine. BELOW LEFT: Framed doilies and brass stencils weave patterns across kitchen walls. BELOW RIGHT: Ralph Goings's studio, a converted carriage house behind the main residence.

a handful of artists live in the valley and in nearby Charlotteville, this remains a region of dairy farming.

Dedicated collectors of Victorian furniture when they arrived there from their native California, the couple furnished their new house with pieces from that period. As remodeling proceeded, their taste changed. Shanna Goings says, "We couldn't really see the house until we removed layer after layer of wallpaper and paint." As the pre-Victorian personality of the house was revealed, they began to seek out American painted furniture of the eighteenth and early nineteenth centuries.

In the library stands a slant-top desk made from pinewood in the years before the American Revolution. Like all the furniture in the Goings house, this desk is in daily use. Severely functional in outline, its surfaces still bear an original coat of blue paint. Darkened, worn away here and there, this color testifies to the love of decoration that accompanied early American practicality.

Shelves and cabinets bear rank upon rank of pressed glass and ironstone. Once a substitute for the luxury of china, ironstone has become more difficult to find as collectors have learned to appreciate its chaste curves and subtle grays. "Since we first settled here," says Shanna Goings, "the local antiques shops have almost completely disappeared."

The Goingses acknowledge, however, that upstate New York has not been picked bare. There are still discoveries to be made, especially at the summer fairs. Yet the urge to make those discoveries has lessened somewhat, for the Goings house has reached an equilibrium. In room after room, a spareness pleasing to the contemporary eye balances an earlier period's rich colors and textures.

All this seems an unexpected departure from Ralph Goings's photorealist paintings of neon-splashed diners and shiny pickup trucks. Only in a discreet corner of the dining room does a Goings canvas appear, a still life of ketchup bottle, pepper shaker and chrome-plated napkin holder—contemporary bric-a-brac that the artist has staked out as his own. This small canvas aside, he confines his art to the studio, a converted carriage house at the end of a walk leading past a trellis and white picket fence of his design.

It seems unaccountable at first that an artist with so clear—and affectionate—an eye for early American craftsmanship could make subject matter of what he calls "eyesores." Goings's hand is precise. In fineness of detail, his work often far surpasses the nineteenth-century miniature portraits hanging in the living room. An unfinished canvas in the studio





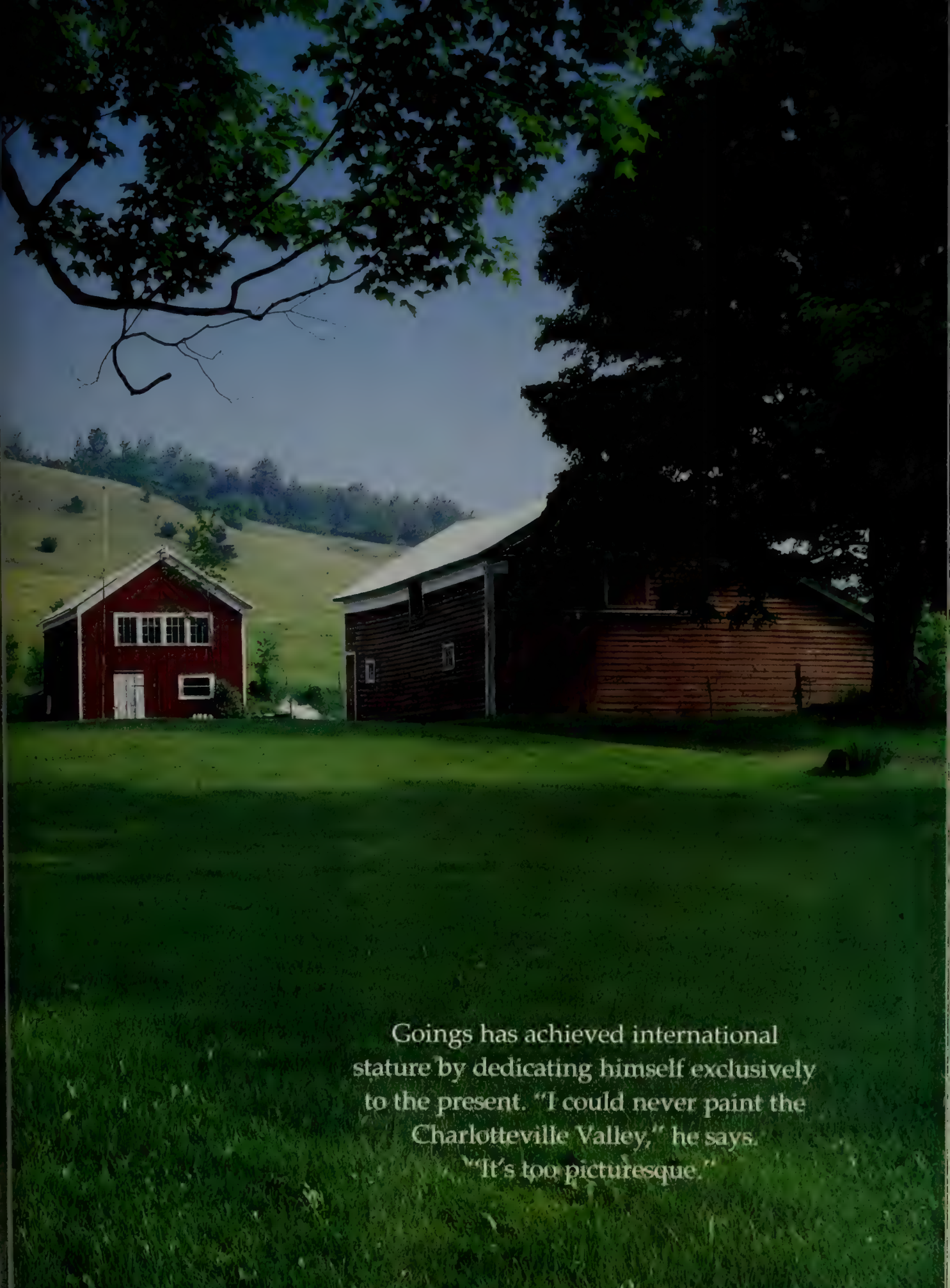


ABOVE: A pencil-post bed, an American Chippendale chest and mirror, and a 19th-century quilt distinguish a guest room. OPPOSITE: Barns break a stretch of green beside the house. Of their land, the artist says, "Our property is mostly mountainside—useless to a farmer but perfect for us."

provides a clue to a deeper connection between the contemporary feel of his art and his love for the past.

Laid on as the foundation of a flawless surface, Goings's underpainting shows an intimate understanding of volume and its power to remind us of our own physicality. This is a revelation, because the light and color of his finished paintings give the eye more than enough to see. A studio visit brings out a point easily overlooked: Surfaces can fascinate, but they convince us only when the painter anchors them to forms as solid, for the most pertinent example, as those of a nineteenth-century master carpenter.

One of the painters who invented photorealism, Goings has achieved international stature by dedicating himself exclusively to the present. "I could never paint the Charlotteville Valley," he says. "It's too picturesque. Around here, you feel as if you might blink and be in the nineteenth century." Yet there is a deeper, stronger link between the canvases he paints and the objects he collects. He is not satisfied to make an inventory of the plate glass, cinder block and stainless steel that crowds late-twentieth-century America. Focusing that clutter, he reinvents it detail by minute detail, guided at least in part by the grace of early American carpentry. Asked about his art, Goings talks of technical matters like paint mixtures and color relationships. It is up to the viewer to see that a quietly redemptive purpose drives him. □



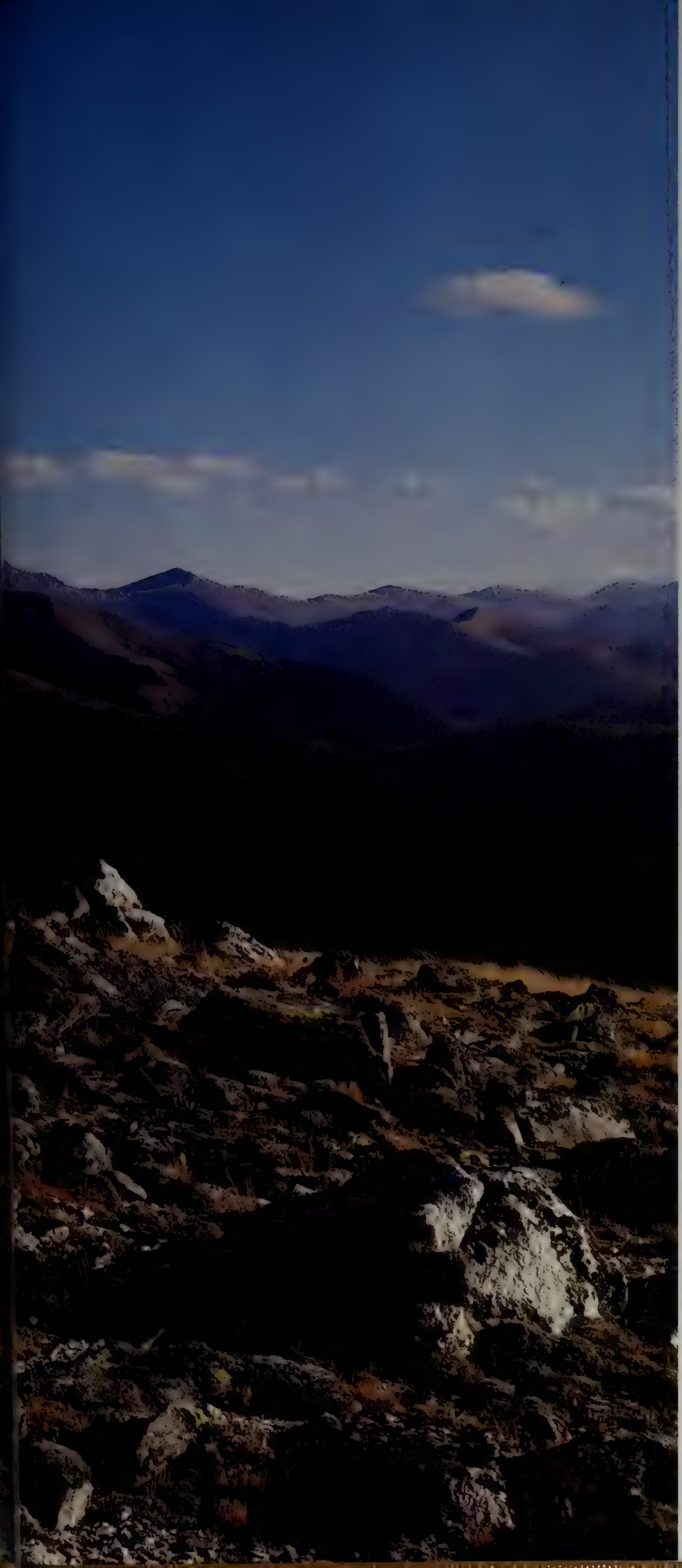
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Forbes Trinchera Ranch

The Publisher's Family Enclave in Colorado

TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY MARY E. NICHOLS







GLEN DAVIS

ON THE GROUND FLOOR of the building in lower Manhattan that houses the offices of *Forbes* magazine, and which serves as the headquarters for the Forbes empire and dynasty, a young woman was disassembling a golden egg. She had arranged the more than half-dozen diamond ties that served as its bolts on a paper towel, and she had laid out the eighteen exquisite enamel miniatures that composed the panels of its shell so she could clean them. Each enamel had a "picture glass" of pure crystal, and the thin gilt disc that crowned the egg—and was engraved with the monogram of the last empress—had, as its glass, a diamond. She then set the gold stand of the egg into the palm of its owner so he could feel its heft. It was light.

Malcolm Forbes's golden egg, a masterpiece of the Romanov court jeweler Fabergé, is a notion of inner space as precious in its compactness as the human eye and hand can make it. Forbes's vast Colorado ranch—Trinchera—is open space as precious in its expanse as any czar could de-

ABOVE: Malcolm Forbes near Trinchera, his Colorado ranch. LEFT: "Sheepherders passed away lonely hours by building rock monuments known as cairns," says Christopher "Kip" Forbes. "This is the largest one on the ranch. You can see Trinchera Peak in the background."

sire. It, too, sits lightly in the palm of its possessor. "Trinchera is all the romantic notions of the West rolled into glorious reality," Forbes says. "What the imagination can conjure up, the eye can see."

Forbes has his roots neither in the Urals nor the Rockies. His father was a Scotsman ("Where did my Scots frugality go!" he laughs), and his mother came from Brooklyn. It was his former wife, Bertie—Roberta Remsen Laidlaw Forbes—who introduced him to the West; more specifically, she took him there for their honeymoon. She had, as a child, spent all of her summers on a family ranch in Wyoming, and it became clear to her future husband that he would be "sharing her heart" with that part of the country.

The first Forbes family stake was a half-dozen acres within what had become Grand Teton National Park. The current Forbes family stake is some quarter of a million acres in the Sangre de Cristo Mountains. The landscape, Christopher "Kip" Forbes allows, is "more austere" than his mother's childhood paradise, but no less exhilarating. "The Tetons are beautiful," he smiles. "But they're not ours." His wife, Astrid, a native of

ABOVE: Malcolm Forbes's Canyon House was built in 1978. The architect found his inspiration in the Catherine Palace in Pushkin. BELOW: In the tented hall, a 16th-century South German chandelier hangs in front of Stanley Mercer's *Young Cricketeer*. OPPOSITE: Antiques in the hall include a Minton chinoiserie pottery mantelpiece. Painting is Auguste Rousselin's *Marche aux Mules à Pau*.







ABOVE: A wrought-iron chandelier hangs above the dining room's set of Windsor chairs, and trestle table made from fragments of 18th-century parquet. A 19th-century bronze representing Hercules wrestling a stag stands on a sideboard before *The Highwaymen* by Julien Le Blant. INSET OPPOSITE: Kip Forbes on the steps of his residence, Schley House. OPPOSITE: "Cat Mountain, typical of the rocky, piñon-covered lower ranges of the Sangre de Cristo Mountains, dominates Schley House," comments Kip Forbes. "The original structure dates from circa 1916."

Christopher "Kip" Forbes's Schley House





Germany, has a "more spiritual" attachment to the ranch than he does, and has to be "dragged back" to city life at the end of the summer. "I was dumbfounded at first," Forbes continues. "Her passion for the West was so much like my mother's." He maintains that his own feelings are "crasser," though he hopes to build a family chapel at Forbes Trinchera Ranch, and it delights him to know his daughter, Charlotte, "has the place in her blood."

As one would suspect, however, the Forbeses run Trinchera as a profitable enterprise and not as a romantic fiefdom. Hunting is its major "cash crop," although Kip Forbes emphasizes that the ranch has a "conservation-minded hunt master, and an economic as well as moral interest in preserving the wildlife and its environment." Elk are the major attraction, though not for the younger Forbes or his father. "I'm not athletic!" the son declares. "My greatest pleasures are ice fishing in the winter and long walks in the fall, when the aspens are golden, and quiet Augusts just breathing the air. Spring is the only season around here I don't appreciate—it's pure mud."

"But spring," says Malcolm Forbes—with that eye for sapphires in the mud that entrepreneurs of a certain caliber have in common with poets—"is vibrant with promise." He uses the ranch as a base for cross-country motorcycle trips, has ballooned over it, keeps a fleet of dirt bikes and all-terrain vehicles on the property, and flies his business associates and friends out for weekends on the Forbes jet.

The residences of father and son at Forbes Trinchera Ranch reflect both the differences and similarities in their temperaments. Malcolm Forbes is irrepressibly lyrical in his enthusiasms. Kip Forbes approaches his with a certain wryness. Both are passionate art collectors, and they share an irreverent streak.

The younger Forbes, for example, saved his lodge at the ranch—Schley House, built in 1914–16—from the bulldozer, and describes it as "an uglier version of the Basking Ridge, New Jersey, station of the Erie-Lackawanna." He also explains that he began collecting Mission furniture for the lodge "because it was equally ugly, and no one else in the family saw the point of it. But the two uglinesses combined somehow created perfect harmony.

"As for my eccentric father," Kip Forbes continues, "he inhabits a house without a single worthwhile



"Trinchera is all the romantic notions of the West rolled into glorious reality," Forbes says.

OPPOSITE ABOVE: A suite of Roycroft "Morris" furniture, including a rare reclining settee, fills the main room. The fireplace is flanked by engravings after Sir Edwin Landseer. Draperies made from Moroccan blankets, and a Nigerian rug add a variety of bold patterns.

ABOVE: "I had the pole furniture made in Jackson, Wyoming," says Kip Forbes. "I call it 'Rocky Mountain Regency.' I also had the tester decorated with the Forbes Trinchera brand and my wife Astrid's and my intertwined monogram." At left is a watercolor of Kip Forbes.

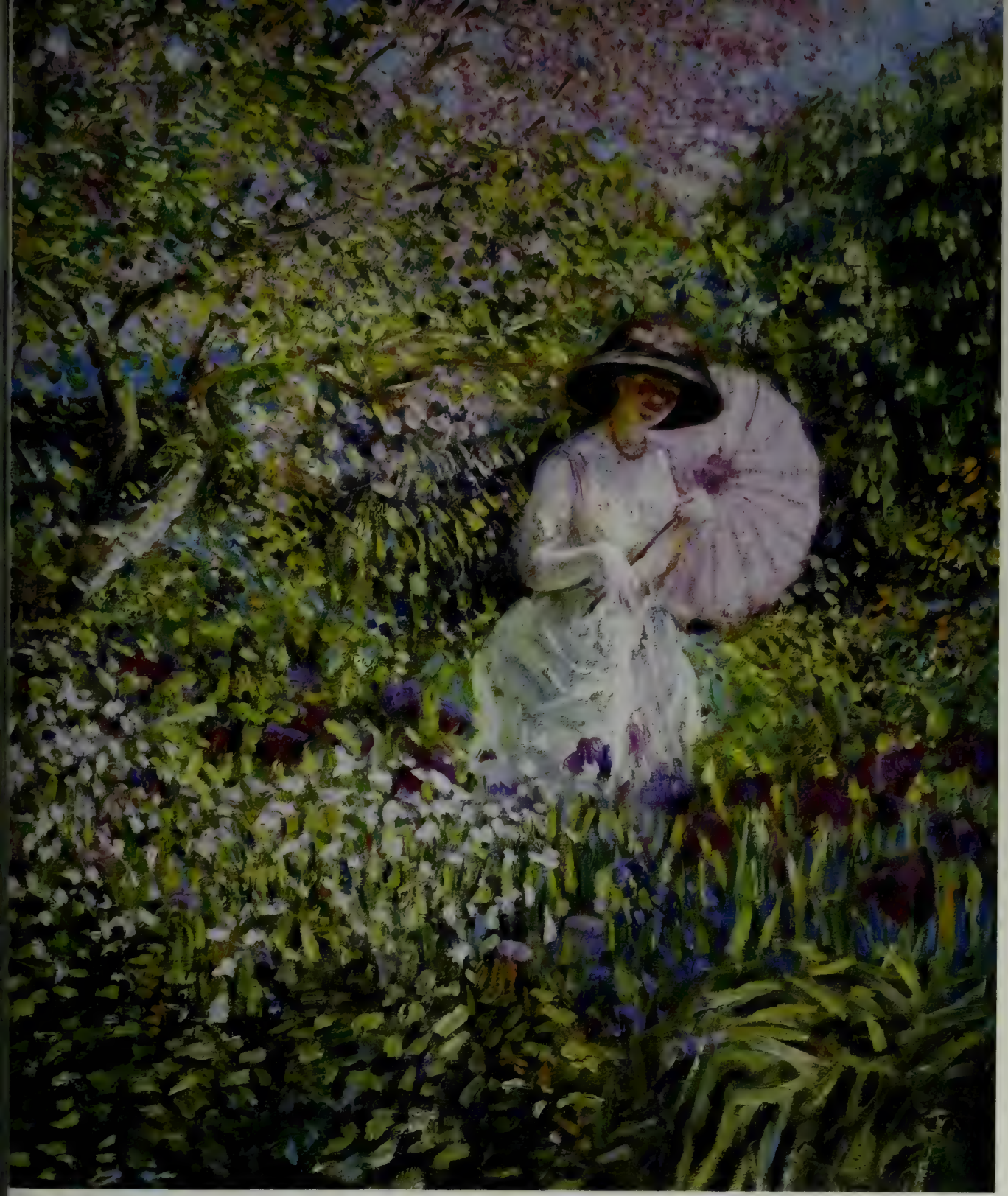
view, set in one of the most beautiful landscapes in the world. It has great generosity of space, though." This roomy folly, Canyon House, was built in the mid-1970s and acquired by Forbes in 1981, when he bought the lot next door—eighty-seven thousand acres—from his neighbors.

"They were Texans," he explains. "And I assumed that the architecture had a Western model. I went a little mad tearing illustrations out of magazines, trying to place it. Was it a sophisticated version of the frontier hotel, with one of those fake second stories? But no. I found out later that the mansion was their fantasy inspired by the Catherine Palace in Pushkin! Isn't that wonderful?"

Forbes takes a similar pleasure in the anomaly that his collection of shipbuilder's models represents, and which he considers Trinchera's pièce de résistance. "The models," he explains, "were constructed from the blueprints of the vessels whose names they bear. They're true in every dimension, and have outlasted the ships they were models *for*." But the "real fun," he concedes, is "having a major fleet in the Rocky Mountains."

For all his pragmatism and substance, there's an impious glee to Malcolm Forbes. It's embodied in his model fleet; in the imperial golden egg that comes apart like a toy; and in the imperial portrait of him that hangs in the lobby of the Forbes headquarters, and for which he posed in his balloonist's jumpsuit—as if to say, "My real enterprise is to defy gravity." It's the quality, in fact, that dancers call *ballon*—generally with awe and envy, for it can't be cultivated. *Ballon* is the gift of buoyancy: innate lightness.□





OPPOSITE: *Wildflowers*, John Henry Twachtman, 1895–1900. Oil on canvas; 30¼" x 25¼". Absorbed in depicting his Connecticut farm and its nearby fields, Twachtman came to prefer increasingly intimate portrayals of his surroundings. Spanierman Gallery, New York. ABOVE: *The Pink Parasol*, Frederick Carl Frieseke, circa 1913. Oil on canvas; 32" x 26". Frieseke's wife, enveloped by Giverny's spring bloom, carries a parasol—an element the artist often introduced to create light and pattern effects. Berry-Hill Galleries, Inc., New York.

Art: Country Flowers

Plein-Air Paintings of Field and Garden

TEXT BY PETER FULLER

MEN AND WOMEN have always been beguiled by flowers. In medieval times, every bloom was also a symbol, and artists were haunted by a dream of the Virgin Mary seated in an enclosed garden which they imagined as a lovely land of perpetual springtime, "where souls do couch on flowers."

By the fifteenth century, images of these sacred gardens are less common, but the little roof garden in the middle ground of Jan van Eyck's *The Madonna of Chancellor Rolin* still contains all the flowers associated with the Virgin—including the lily, sign of her purity; the iris, symbol of the Immaculate Conception; and a bank of red peonies, the nearest the painter could get to "roses without a thorn."

Later in the century, Sandro Botticelli's mysterious *Primavera* echoed with traces of these Christian themes. Botticelli's famous picture shows a sacred orange grove strewn with more than forty species of wildflowers.

With the coming of the Renaissance, the painting of flowers in the landscape began to wilt. "A curious fact this!" wrote John Ruskin, the great nineteenth-century British art critic. "Here are men whose lives are spent in the study of color, and the one thing they will not paint is a flower!" Ruskin chose to ignore the Dutch and Flemish flower painters of the seventeenth century, perhaps because he disliked the genres of still life and memento mori, preferring to see his flowers wild in a landscape.

Through the eighteenth and nineteenth centuries, thousands of previously unknown species of plants were imported into Europe from all over the world. Botanical books such as Robert John Thornton's *Temple of Flora*—with its hundreds of illustrations of "the ravishing beauties of the vegetable world"—were often works of art in their own right.

Predictably, flowers soon began to blossom again in pictures too. The Pre-Raphaelites developed an intense,

A Summer Border, Alexander Molyneux Stannard, circa 1910. Watercolor on paper; 9½" x 13½". Born into a well-known family of painters, the watercolorist Stannard received his early training from his artist father. Taggart, Jorgensen & Putman, Washington, D.C.



sharp-focused way of depicting every leaf and petal. Ruskin praised Charles Collins's *Convent Thoughts*, which shows a nun standing in the walled garden of a modern convent, surrounded by an abundance of flowering lilies. She contemplates a passionflower, whose crossed stamens and other features are imbued with religious symbolism.

As the nineteenth century progressed, this sort of "natural theology" began to seem ever more dubious. The discoveries of science seemed to confirm that flowers had not, in fact, been placed in the world by a beneficent God for the delight and edification of man. The primary function of the flower came as a rude shock to the Victorians; Ruskin warned his readers to have nothing to do with the "prurient apparitions" of modern botany.

While in France such Realist painters as Gustave Courbet began to explore a new kind of sensual, floral symbolism, artists soon began to enjoy flowers simply as something beautiful to look at. One of the most famous pictures of flowers in a landscape is Monet's *Les Coquelicots à Argenteuil*. Monet's canvas shows two foreground figures, in bright sunlight, set against a bank of blazing poppies. To us it seems simply lovely, but pictures like this shocked Monet's contemporaries. The Impressionists were clearly more interested in sensations than in symbols.

Other Impressionists—including Renoir and Berthe Morisot—loved flowers as gorgeous patches of color that could be made to dance seductively, like butterflies, across the surface of a natural landscape. Like the medieval artists, the Impressionists were also fascinated by the theme of the enclosed flower garden. In 1880 Manet rented a house with a garden near Versailles, where he captured every shift of light across his climbing roses and flaming geraniums. And Monet spent much of the later years of his life tending and painting his superb gardens and ponds

Garden, Boothbay Harbor, Maine, Edward Redfield, 1924. Oil on canvas; 21" x 26". A Pennsylvania artist acclaimed for his Impressionist snow scenes, Redfield summered with his family at Boothbay Harbor, where he painted land and sea. David Findlay Jr., Inc., New York.

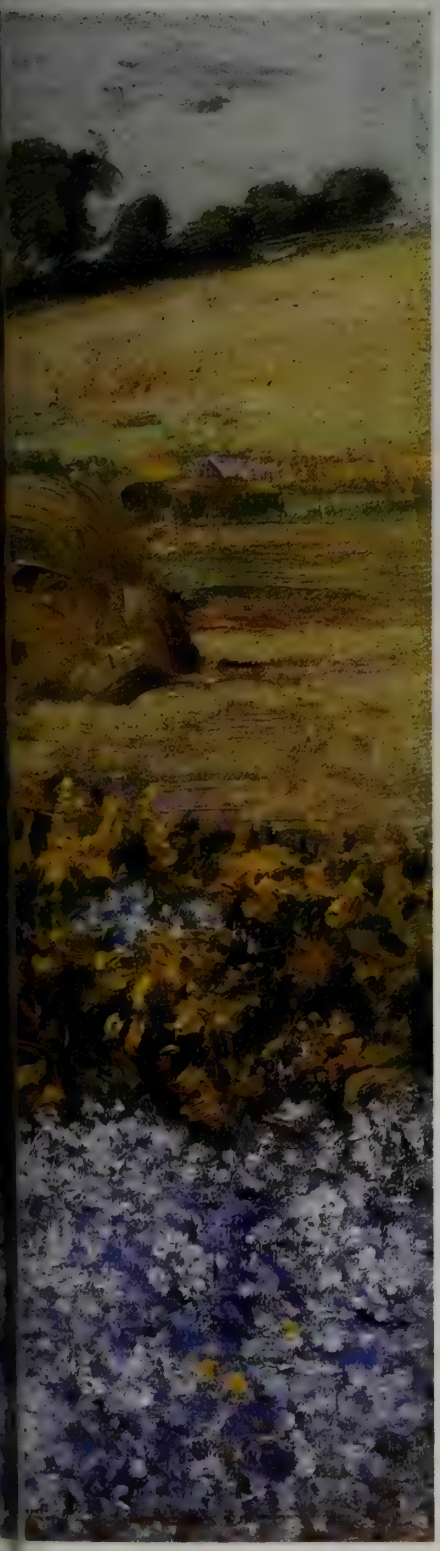


Manet captured every shift of light across his climbing roses and flaming geraniums.

BELOW: *Goldenrod and Asters*, Theodore Wendel, circa 1907. Oil on canvas; 18" x 24". Adapting the tenets of French Impressionism to American subjects and light, Wendel depicts his children in a field near his Ipswich, Massachusetts, farm. Vose Galleries of Boston, Inc.



RIGHT: *La Maison dans les Roses*, Claude Monet, 1925. Oil on canvas; 37" x 29⅔". Barely discernible amid roses is Monet's house at Giverny, in a work from the artist's second of three series on the theme, painted a year before his death. Galerie Daniel Malingue, Paris.





of water lilies at Giverny. But gorgeous as they are, the Impressionists' flowers seem a long way from those growing in the *hortus conclusus* of the mystics.

The search for spiritual meanings in the flowers did not disappear altogether. In the twentieth century it bursts out in different places—and in very different ways—through, say, the paintings of Emil Nolde, Georgia O'Keeffe and Winifred Nicholson. Nicholson was the first wife of the abstract painter Ben Nicholson, but recently she has begun to be recognized in her own right as one of the finest British colorists of the century. "Flowers," she once wrote, "mean different things to different people—to some they are trophies to decorate their dwellings (for this, plastic flowers will do as well as real ones)—to some they are species and tabulated categories—to bees of course they are honey—to me they are the secret of the cosmos." □

Outpost for Art

James Surls and Charmaine Locke in Splendora, Texas

TEXT BY KAY LARSON
PHOTOGRAPHY BY MARY E. NICHOLS



"You conjure from whatever is available," says James Surls (right) of the wood sculptures that have brought him wide recognition. "You make art about trees and blue sky if you're surrounded by trees and blue sky." His house and studio are set on thirty-two wooded acres near Splendora, Texas. ABOVE: Surls and his wife, artist Charmaine Locke, designed the recent renovation of their house, which has expanded in stages since it began as a one-room cabin. Family cats form a composition of their own before French doors leading to the living room.





ABOVE: In the living room, works by Surls, such as *Meatman and the Bait Fish*, 1985, left, are interspersed with some by Locke—including the standing figure *Heavy Load*, 1983—and other artists. The painting is by Jeff Delude; the altarlike wall sculpture by Michael Tracy. Ceramic plate by Peter Voulkos. LEFT: One of Surls's earliest wood pieces, *Male Log*, 1976, stands in the living room near drawings by (from left) Dan Rizzie, Locke and Surls. The painting is by John Alexander.

"My work has a lot of Texas in it, a lot of the make-do idiom of black culture, a lot of Mexico."

SEEKING A STATE of balance, a tornado carves its own path in its own way. Sculptor James Surls, looking for a personal route of maximum force and least psychological resistance, found it in the corkscrew synergism of the twister's spiral. "My art is generated from myself, my nucleus," he explains. Early in his career, his state of mind was rough-hewn, and the creatures that came out of it bristled like porcupines. Lately his art has assumed grace and balance, reflecting the calm at the center of life with his wife and fellow artist, Charmaine Locke, in the house they built together over the past decade in the Texas woods not far from Houston.

Surls met Locke in a moment of severe doubt, sixteen years ago. "In graduate school in the late sixties, I was a macho-type academic sculptor," he says. "Art was an intellectual gesture—a head trip—and it got me more and more depressed." He quit making art altogether and moved back to East Texas, to the country of his childhood, where he grew up splitting fence posts and building corrals on his father's six-hundred-acre spread. "I was looking for something," he says, "and thinking I'd find it in what I knew best." He found it—in Charmaine, and in a plan for putting more "human information" into his sculpture.



Built by Surls and assistants on a five-acre tract set apart from the house, the studio contains the sculptor's vertical *From the Center*, 1986, foreground. On the raised deck are his *Big Inspiration*, 1974; figures called *The Powers*, 1979, by Locke; and a painting by Bert Long.

Although he protests, "There are a lot of words I don't like—'abstract' is one and 'regional' is another," his art and his life originate in the animistic spirit of the Southwest. Surls came to national attention in the mid-seventies with a form of native surrealism whose rugged demeanor recalls both the gruff artist himself and the homegrown art of folk cultures around the world. "My work has a lot of Texas in it," he says, "a lot of the make-do idiom of black culture, a lot of Mexico. You cannot be a void." Like a number of artists of his generation, he questions the presumed superiority of reductive art, choosing to regard even abstract art as "realistic," in that it describes some aspect of nature. "To me, anything is natural, whether it's a bulldozer or a rose. How can you make a cream pitcher or a man on a milking stool or a cow without having it mean something? The question is, What does it mean?"

The principles that rule Surls's art have also played a role in shaping his house. From its beginnings ten years ago as a one-room plywood cabin in the midst of twenty-two acres of southern pine and oak forest, it has evolved into a personable rambling structure of rear warrens and front-facing cathedral ceilings, lined to the rafters with art. (The property, too, has grown by ten acres.) Surls and Locke, with the help of Surls's brother Steve, a former studio assistant, built most of the house themselves, room by room as the money became available. "It's organic architecture," says Locke. In the first years, the kitchen doubled as a studio. "Tons of art has been made in this house," says Surls, "and the house has shown up in our work." There's a pair of drawings in the living room, one of Surls holding an egg, another

of Locke with a mirror; egg and mirror each contain the house. Locke adds, "It's a symbol of the return to a meaningful image."

It is also a symbol of their place in the community. Surls has mustered for Houston art organizations and founded an alternative museum—the University of Houston's Lawndale Art and Performance Center—for noncommercial exhibitions. He is cofounder of the profit-making Butler Gallery, and supports artists he admires by buying their work. Pieces by John Alexander and the black mystic Bert Long figure most prominently in the living room, but art nestles in every available space of the house.

In the entrance is a corkscrew sculpture of flying paddles that resembles a prickly-pear cactus caught in a dust devil. Surls, who likes the slipperiness of visual information, explains that the piece grew out of a story he read about the red shift and the expansion of galaxies; each dot, burned into wood, is a solar system, though it could also be one of the spines of the prickly pear. In the living room is a section of tree trunk titled *Male Log*—one of the first works he did in East Texas—in which the knots serve as "eyes" and a single plump chunk of wood is a phallic "limb." Such is the mystical propensity of the human mind that a stick plunged at right angles into a peeled log sets the object quivering with a raw life-force.

Surls, who looks a little like Willie Nelson, with his wiry beard, ponytail and ancient eyes, sees his sculpture as either male or female, and his purpose as the reconciliation of their often conflicting energies. "The struggle for balance is really the key," he says. "I make art about that. Charmaine is in virtually every piece of art I make."

Just down the road from the house is the studio, a vast tin-roofed industrial shed buried in the woods. In 1979, Surls, his brother Steve, and a friend, Joe Vogel, cleared the land, built a road, poured a concrete slab and began another seemingly endless construction project. This one required manhandling several dozen four-by-twelve-inch timbers salvaged from a Galveston shipyard, and covering them with wood siding. The work crew laid the wood floors and finished up in 1982.

Stepping through the towering doors brings a visual shock. Great wire bins hang from the rafters, full of chopped-up slabs of wood. On one wall is pinioned a tree's entire root system, stripped of bark like a flayed octopus. Dangling in midair are two eloquently forked trees that have been turned into sculptures: *Man Doing War* and *Woods Angel*, both shown in New York during the Whitney Museum's biennial in 1985. *Man Doing War*, which bears a butcher knife planted in its forehead, is knobby and rough. Surls says, "He's got one sick eye and one that's clear; his feet are backwards; he reeks of self-inflicted pain. He's the patriarchal system at its worst." *Woods Angel* was begun as a tribute to his five daughters, including three by an ear-

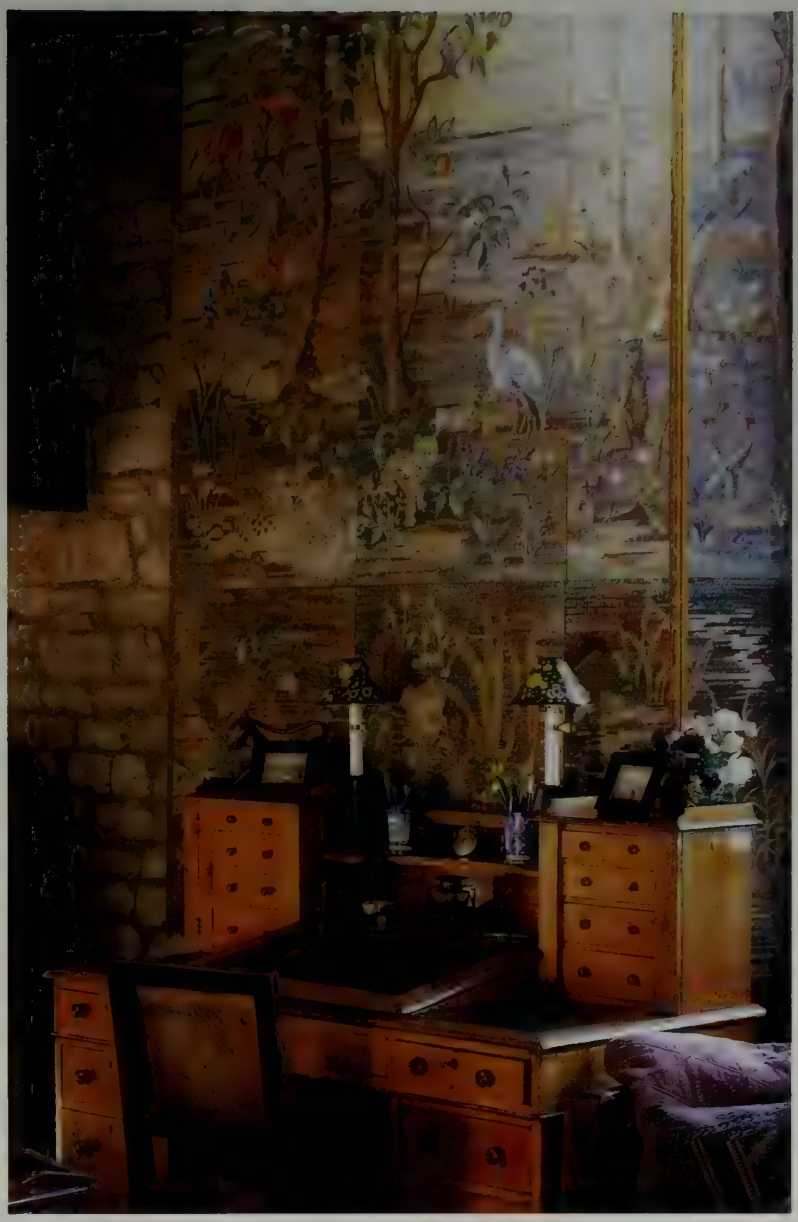
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Surls and Locke share a drawing studio (left) in the new section of the house, completed in 1986. The renovation includes an entrance area topped by a bedroom, and the large living room. Once the artists' bedroom, the older section at right is now the children's room.







Imagination and practicality have enabled Diana Phipps to turn the shell of a 16th-century stone barn in Oxfordshire into an inviting house. LEFT: Using honey-colored Cotswold stone, she had a craftsman create the sitting room's fireplace, inglenook and arches. Colorful Oriental-patterned fabrics cover the Irish porter's chair, sofas and pillows. The unusual upholstered shell chair is 19th century. On the loft is the master bedroom. ABOVE: Shutters over the desk were painted by Phipps's mother, Countess Cecilia Sternberg, inspired by the unicorn tapestries at the Musée de Cluny in Paris.

Ringing In the Old

The Oxfordshire Barn of Diana Phipps

INTERIOR DESIGN BY DIANA PHIPPS
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

AN EMPTY BARN—that's all it was. It had no roof, only the walls of Cotswold stone—gently aged by four hundred years of English weather—and some ancient oak beams. For Diana Phipps that was enough. Time had worked its miracles.

Given the choice between the old and new, it's the old every time. If she must buy something new, she can always fake a few centuries of wear with a hammer and paintbrush, but here was genuine, mellow, decrepit old age. "I've developed a terrible weakness for old rubble," she says. "I bought it."

The space was good—thirty feet high, sixty feet long, twenty feet wide, another twenty feet wider in the middle where the hayloft projected. It was a big empty shell of stone. What to do next? The stone dictated everything.

First she got the roof, doors and windows right, then she bought more old stone to have arches built. They enclose that one essential in a drafty barn: a fireplace. A local craftsman borrowed the technique used for the "dry walls" along the roadside, carefully piecing uncut stones for size and shape to stand without mortar, although Phipps cheated and asked for a little mortar as well.

She added a loft around three sides, at a height that would divide the tall space into thirds and put bedrooms and baths up high, "like nests in a tree." Enclosing them without covering the stone took trial and error and more trial.

First she used staple gun and fabrics to make sleeping alcoves with partitions and canopies, rather like little tents pitched on high. There were no doors, and each had a side open to the central space. "It was very spacious one-room living," she says. "That's an idea I used to be rather fond of, but I've gone right off it now. The drafts get whipped up and there's absolutely no privacy. My guests had to be very good friends."

Now she has boxed in the alcoves, giving each an interior roof against the fifteen or so feet of cold air above, and sliding wooden doors. Pediments provide the charm of a dollhouse suspended in space.

She needed a floor and a kitchen. For both, old stone would have been nice, but she makes it a point of honor—and sometimes necessity—not to settle for the expensive solution. It was time to start the faking.

She has plenty of tricks—some told in her book, *Affordable Splendor*, others untold because she's still inventing them. Phipps's improvisations develop from some very unpromising beginnings.

For the floor she began with concrete paving slabs, used a screwdriver to add holes, then colored them to match the walls by rubbing in beeswax, turpentine and old shoe polish.

For the kitchen she began with the cheapest unpainted plywood cupboards, then borrowed a spray gun from her local service station and used beige car paint to spray them a stone color. She tried spraying outdoors on a windy day. The trees turned beige. On a calmer day she finally got her beige cupboards; a darker spray gave mottling, and she painted outlines to suggest slabs of stone. Finally, she and her mother, Countess Cecilia Sternberg, painted meticulous still lifes of fruit and vegetables, pots and pans, that seem to fill those "stone" niches and shelves.

She had stone, she had space, she had the feeling of a medieval hall—and she longed for a tapestry on the empty wall. "They were expensive," she says, "and besides, it would have been criminal to cut one in half—the only wall left had a window. I moaned. Often. Until my mother got a bit bored with it all and came to my rescue by offering to paint one. A carpenter made plywood panels into shutters; she penciled lines like the grid of a needlepoint canvas, drew a design based on the unicorn tapestries, then painted it with slanted lines of color like embroidery stitches."

The furniture tends to come from junk shops—bargains that she defines as "something I can afford, and something I can mend or make better." She took apart an armoire to make cupboard doors and a sofa; an unidentifiable black lump was polished up to make a fireplace hood.

Often Phipps's rooms get a little crowded with all her finds. Is it difficult to arrange furniture in a space this size? "Not particularly," she says. "Most of it is so heavy that I simply didn't relish pushing it around all night, so I didn't. But also, there just isn't that much choice. People have to be able to walk through a room, sit by the fire, talk to each other. Getting a house right is a matter of arranging things, and the rest of the nonsense about 'decorating' is absurd."

The garden is "arranged" with strawberries near the front door for maximum temptation, herbs near the kitchen, little formal geometric beds of flowers and vegetables mixed, and an orchard of apples, mulberries, quinces, cherries and pears.

"Getting a house right is a matter of arranging things, and the rest of the nonsense about 'decorating' is absurd."

"Always adapt what's there; don't buy anything new. That's a rule I try to follow," says Phipps. When she must add modern amenities, she makes them look old—concrete floor tiles, for example, were tinted with wax, turpentine and shoe polish to look like stone. Doors in the sitting room are from a French oak armoire. Crewelwork covers 18th-century English chairs. Brass uprights tied with nautical rope were used for the railing, since "wooden banisters seemed too heavy."





"I'm a fast and messy cook, and I like having things out to grab quickly," says Phipps. Kitchen cabinets were "the cheapest plywood ones available"; after applying a *faux*-stone finish, she and her mother painted trompe-l'oeil still lifes on them. Alpine strawberries grow in pots by the door.

One window is always open for the cat, simply named The Cat, to come and go—and, alas, to decorate the window ledge with neat rows of mice. "If I throw them away he thinks I've eaten them and enjoyed them, so he goes out for more."

On a summer day all the windows are open to the scent of roses and lilies. Breakfast and lunch are on the sunny table outside the kitchen. Dinner is at the edge of the pool, lit by lanterns that hang in the trees and shine through a veil of pink clematis.

The scene is peaceful, but somewhere in the background invariably is the sound of a hammer or staple gun. It's hard work, joining new with old, and every time Diana Phipps finishes a house she swears she'll never do another, but she's at it again.

"There's never been a time when I wasn't either doing up a house or planning to," she says. "I've just finished the cottage in the garden, so now I live there and use the barn as a guesthouse and summer drawing room. Next I'm going to build a conservatory connecting the two. Then I'm going to write a book called *Leftovers*—it will be personal recollections, mostly about food. Making something out of leftovers is the way I work. And after that? Well, I heard the other day of a run-down cottage in the next village."□

ABOVE: A country mixture in a guest room and bath—originally the hayloft—includes an iron-and-brass bed with English quilt, played against yards of batik fabric. BELOW AND BELOW RIGHT: Pots hold geraniums and lilies, and a small orchard includes apple, mulberry and quince trees.



Old stone would have been nice, but she makes it a point of honor—and sometimes necessity—not to settle for the expensive solution.



Gardens: A Living Palette

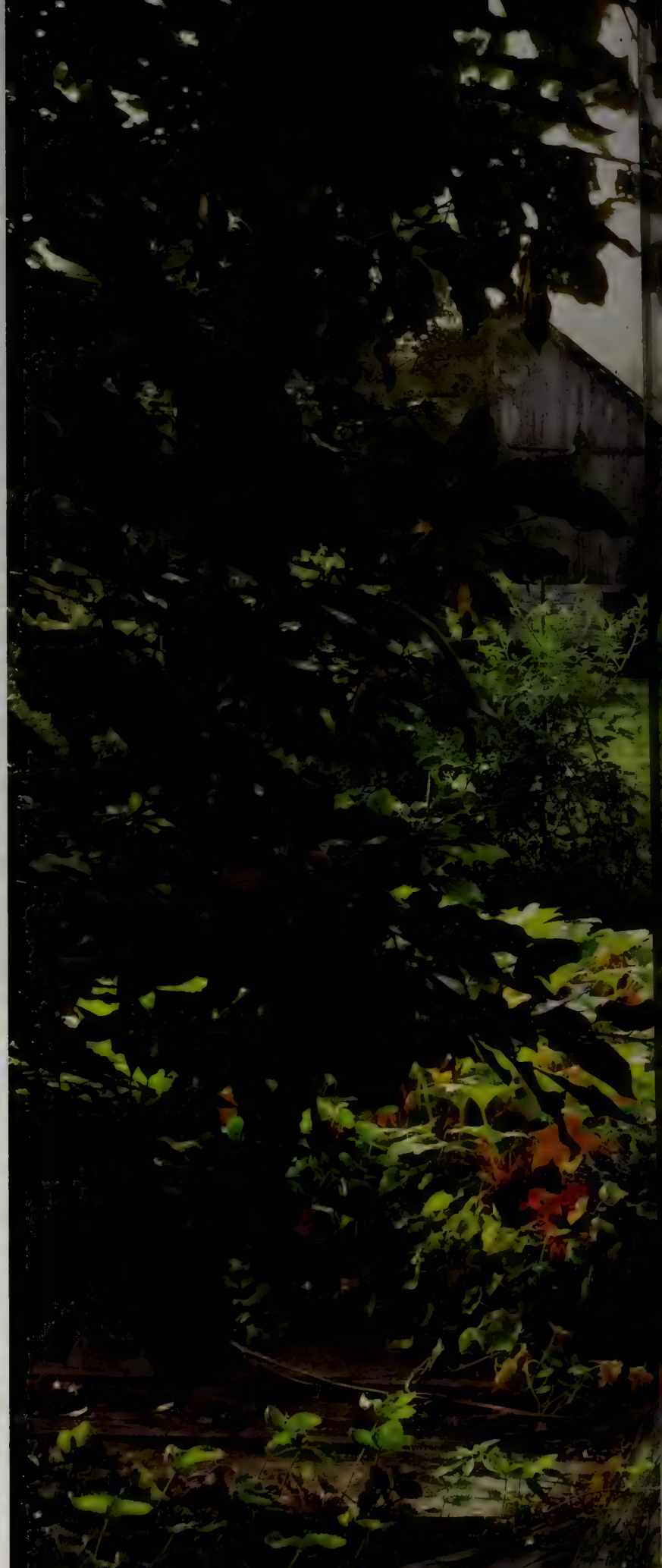
Sondra and Jack Beal in New York State

TEXT BY CAROLA KITTREDGE
PHOTOGRAPHY BY DICK BUSHER

FOR MONTHS AFTER buying a dilapidated old mill beside a waterfall in the foothills of the Catskill Mountains, artists Jack Beal and Sondra Freckelton Beal lived in a trailer on the property. Little by little, with the help of two assistants and a crew of six, they stripped the building down to the original posts and beams.

That was in 1974. Today Sondra Beal speaks of the house that replaced the mill as "my last sculpture." She created the design and built three models, with which she and her husband worked until they were satisfied that the building would fit into the landscape and retain the look of an old mill.

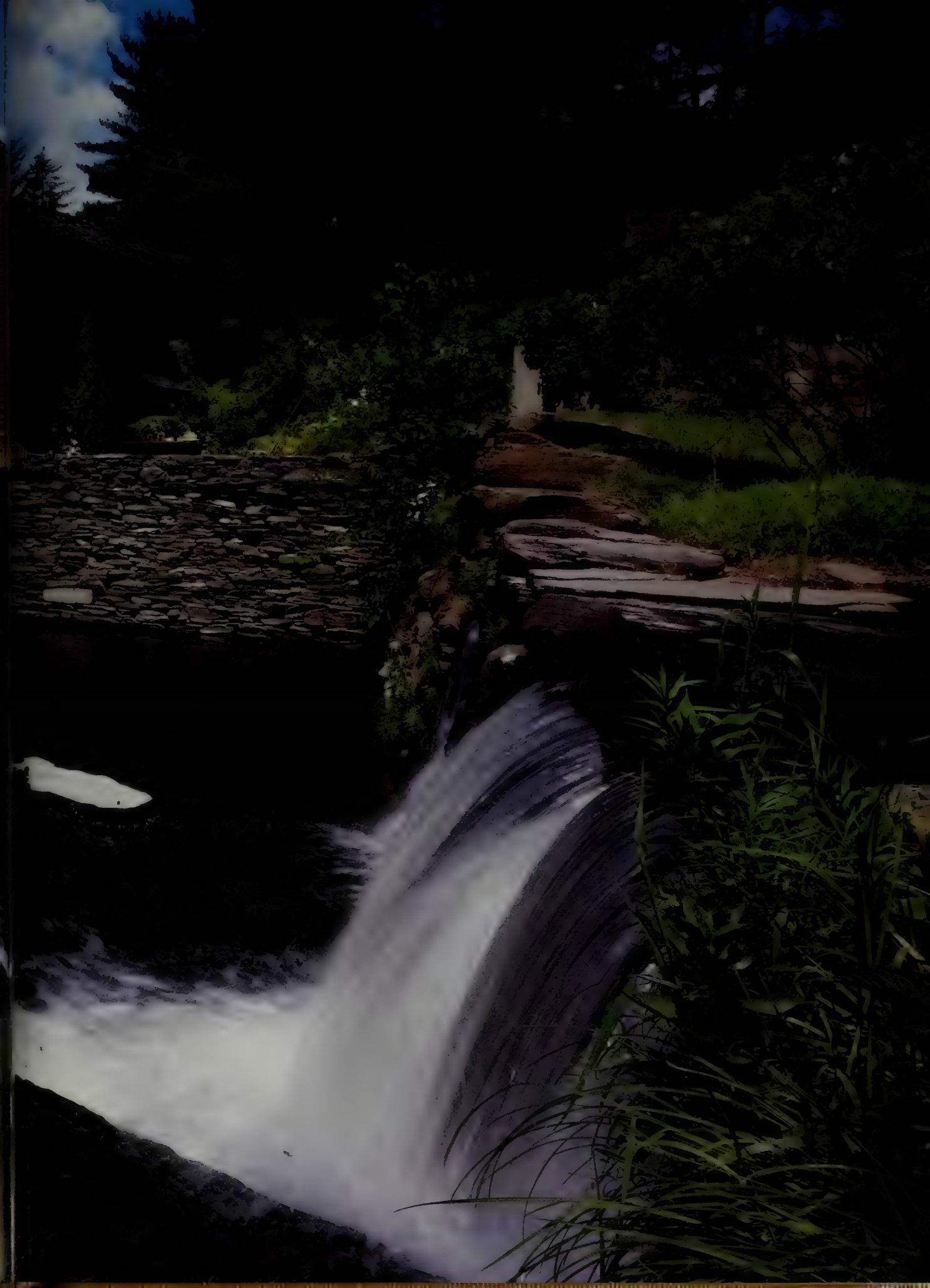
After construction was under way, they started work on the surrounding land. "There was absolutely no landscaping here," Sondra Beal declares. "What we bought was this lovely location and we tried to come up to it." That demanded all their ingenuity, for they soon found themselves forced to protect the house from the surrounding terrain. Referring to a steep bank north of the house, she says, "That mountain keeps trying to push the house into the stream." And the stream, which frequently floods in spring storms, can be terrifying during winter ice-outs. "How would you like to see icebergs the size of



The country garden of artists Jack and Sondra Beal thrives on land that was "slipping into the stream" when they began building on the site of an old mill. Squash vines and nasturtiums spill over a pathway of old barn beams.







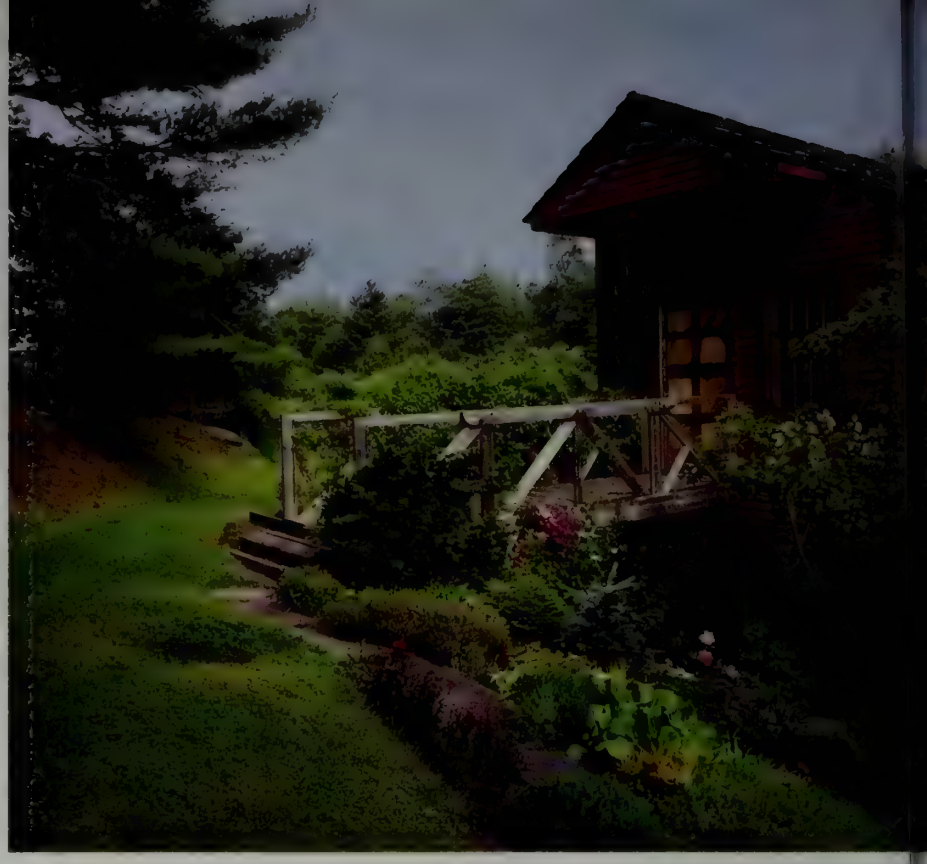
PRECEDING PAGES: Posts and beams of the old mill were used in construction of the house. "I hope it looks as if it belongs here," says Sondra Beal. The wall is a bulwark against sheets of ice that crash downstream in winter.

RIGHT: The second-floor studio overlooks a heather garden. "The bridge is not attached," says Mrs. Beal, "but rides on the sill, because the ground heaves during frosts and thaws."

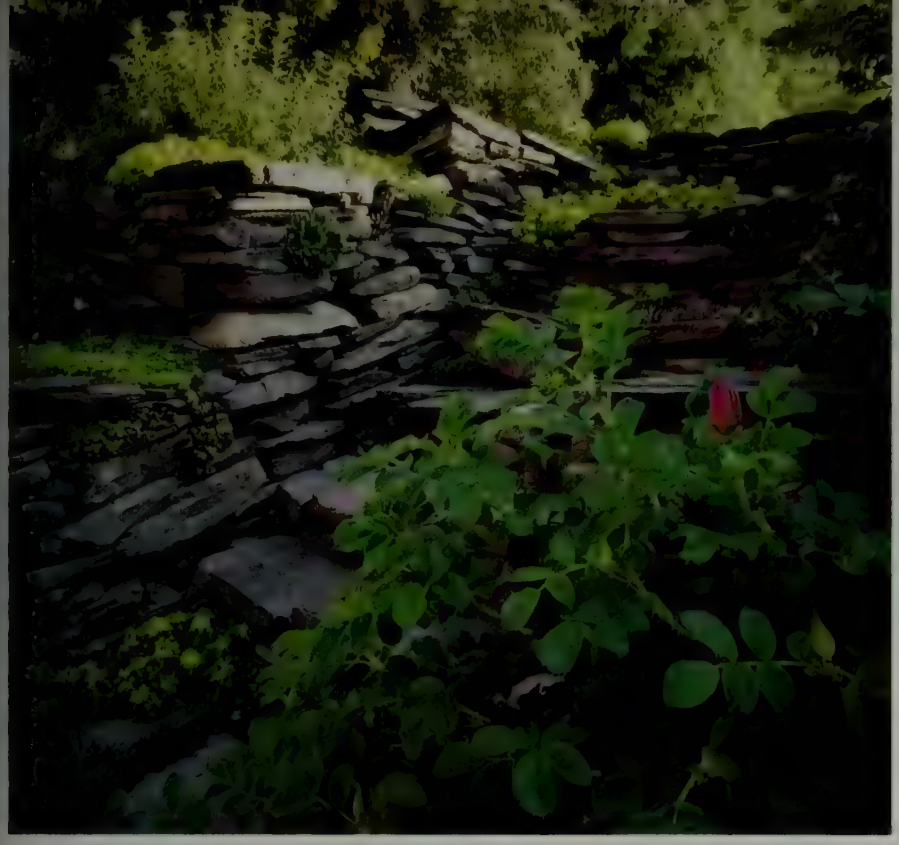
OPPOSITE TOP: A rugosa rose, foreground, and yellow sedum planted between stones soften rugged steps that lead from the sunken terrace and the house to the pond and wild area.

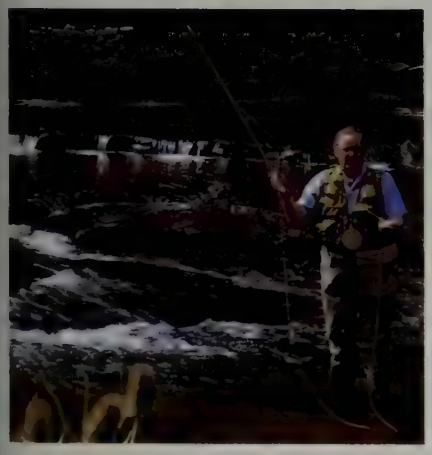
OPPOSITE BELOW: Painting is not the only art at which Jack Beal excels. Fishing in the brawling waters of the millstream is a lively art that provides both sport and culinary rewards.

BELOW: Old-fashioned favorites brighten the barn. Fond as she is of hollyhocks and gloriosa daisies, Mrs. Beal finds them "a bit rowdy in color and habit for areas near the house."









mattresses coming over there?" As a safeguard, the Beals reinforced the bank with a dry moat and a retaining wall. They controlled the stream by building another wall the length of the bank next to the house.

No stonemason could be found, but Mrs. Beal discovered "a young man who could move rocks. So the two of us built the walls—good solid walls, five feet thick at the base."

As the retaining walls and terraces were being built, she planned ahead by "tuck planting," setting small plants in between the stones to create an effect integral to the landscape. She tries "to be somewhat casual because it is a country garden and I have a lot to maintain." But for a true gardener, even maintenance can be a pleasure. "First you have trouble getting everything established, and then you're coming through here with loppers and machetes, trying to get things to behave themselves."

The gardens are designed "for walking through," not for admiring at a distance. A brick walk leads from the front gate to the herb garden outside the kitchen door. One of two formal gardens, it is laid out under a dwarf apple tree, in geometric beds edged with germander.

A fieldstone path traverses the steep bank north of the house where heather and low-growing shrubs guard against soil erosion. Much thought has been given to the texture of the foliage and the varying shades of green, so that plants have interest even when they are not in bloom.

In front of the house, the bank above the retaining wall has been made into narrow terraces along two sides of a fieldstone courtyard. Below a hedge of old-fashioned roses intertwined with clematis, the various tiers are filled with flowers selected to provide a succession of bloom throughout the summer. Creeping thyme, planted between the fieldstones, makes a sweet-smelling carpet, while more clematis garlands the walls of the house. Beneath the terrace, an underground spring empties into the stream where "the trout line up when it's hot." This is where Jack and Sondra Beal, too, spend a lot of time and do most of their entertaining.

A footbridge, the gift of a young artist, Dana Van Horn, leads across the stream from the terrace to the wild garden. "The wild area," says Sondra Beal, "was always very barren and depressing to look at. It's much too rocky and swampy for grass, so I had to let it develop a little bit on its own." Now that native plants have begun to flourish, she is ready to begin planting in earnest.

At the other end of the footbridge is the lilac garden, where foxgloves, irises, peonies, lupines and coral bells edge a bark path leading to the outbuildings and their gardens. Brightly colored annuals line one side of the old barn, which serves as a potting shed and a place to keep garden tools and equipment. Clematis covers the walls of the mural studio next to it, built for a series of large murals Jack Beal painted for the Department of Labor. Next to the studio, which houses student apprentices, the retaining wall creates a little courtyard planted with creeping thyme and old-fashioned flowers.

Shaped by the artists' eyes, the landscape has inevitably become the inspiration for much of their work. Jack Beal often paints the views from his studio, while his wife chooses individual plants for her subject matter. Sondra Beal gave up sculpting when work began on the house, because, she says, "all my tools were being used to build with. So I started painting as a hobby." That hobby is now her profession, and perhaps the most beautiful garden is her studio, filled with paintings of the flowers and vegetables she grows outside. □


WELCOME!
THINK THE WORLD IS MOVING TOO FAST?
WELL, STEP ABOARD AND VISIT THE PAST!

The Insight Chaparral

Carrie Fisher's Fantasy Cabin in Beverly Hills

INTERIOR DESIGN BY LINDA MARDER
TEXT BY CARRIE FISHER
PHOTOGRAPHY BY MARY E. NICHOLS

THE HOUSE I grew up in looked more like a place where you might discover a cure for something, like a clinic. Or an embassy of a rather flamboyant country. I guess it was a mansion, not a home. It was a big white square house that somehow always seemed empty. Not that there weren't people there. The house just had this hushed quality. Like it might be absorbing sounds—storing them up for later. For some *really* quiet Beverly Hills night. It had marble floors, chandeliers, crystal tables, Art.



My brother and I ratted around this elegant hamster cage we called home. We built forts out of pillows and blankets when we were smaller. As we aged, Todd got a tree house and I got a playhouse.

The reason I am telling you all this, other than the fact that you have an honest face, is that my house today resembles that playhouse. My grandfather built me a playhouse in back of the Embassy. He was a helluva carpenter, so my playhouse was a helluva place. It was one and a half

OPPOSITE: The entry to Carrie Fisher's house, which she calls the Insight Chaparral, opens onto her world of signs and folk art. "I collect anything handmade and original. When I go into stores, I ask if they have anything weird," says the actress and writer, above with her parrot, Joan.

BELOW: On the etched-glass firescreen in the living room is written: "Holmes offered to let me use his hand as an ashtray." Wooden houses rest on the glass table. The seven dwarfs, at left, were a gift from Walt Disney to her mother, Debbie Reynolds. Fabric on chairs from Donghia.



stories, with a little loft and a balcony you climbed up to from the main room below. It was made of wood and had stained-glass windows. It was snug. It was cozy. It was everything the big house wasn't. Privileged quaint. My first log cabin/playhouse.

I came a long way from the broken mansion of my childhood to my present cabin home. Nearly four miles. First called the Color Lodge, then more accurately Casa del Awkward, now it is the Insight Chaparral. I have lived here—there, to you—for about three years.

I have been collecting stuff for ten years or so, ever since I started making a living. Gathering colored string to weave into my nest, as it were, as it happens to be. Some of my collections, though they represent years, are fairly meager in size. Their strength is in their style, their content. I had planned a wall of animal-head portraits. Goat heads, cow heads, dogs, bunnies, horses, boars. You know, like a gallery of ancestors, only animals. So far, I have only two heads toward my gallery, a goat and a horse. Then I have my "unattractive child" portrait collection, which numbers three—*Hair Dryer Head, The Gila Monster* and *Richard Dreyfuss as a Young Girl Wielding a Rose.* If I have any art, it is naïve art. Folk art. Tramp art. Things that weren't mass-produced—things that were made once with irony or with love, then never made again. Things that weren't made perfectly so much as carefully, uniquely. Carrying the prints of the hands that made them. Bearing the stamp of the character that considered them. With a kind of intimate childlike nostalgia, they form this museum of odds and ends.

The house has its own gestalt. Either that or it's been stealing mine at night. Many of the items in my home reflect a childhood a little behind schedule, an ongoing, exhausted youthfulness. Sometimes I'll play Gene Autry music in the house. The music breaks your heart, the house puts it back together again.

When I was looking for a house, I asked to see only wood houses. Preferably log cabins. But most of the log cabins in the L.A. area are in Santa Monica, which was a little far away for me. Still, for a good log cabin I'd go almost anywhere. I didn't end up in Santa Monica, though. I ended up somewhere at the top of Beverly Hills. I bought it from an overwrought television star (maybe that's redundant). We changed the carpeting, widened the driveway, added river rock to it, painted the molding, but all in all it was in really nice shape when I bought it.

Let me say here a couple of linear things about this place. It has a master bedroom (mistress bedroom?), a sort of office, a guest room, living room that connects to the dining area, and breakfast nook. Oh, and also a bar. Then downstairs there's the rec room (where the Skee-Ball machine and the fun-house mirror live) and one last bedroom. The yard has a pool with a little hot tub within it, and a sauna. There are two glens, one called the Buddha Glen and the other the John Glen. I like naming things. It's kind of a twitch, a cute stammer.

My brother installed an outdoor sound system that plays environmental tapes: rustic dawn, afternoon rain, country thunderstorms, etc. He also tried to install electric fireflies. I don't really recall what happened to them. I guess they just didn't take. A few of my decorating ideas were in-



Fisher has given one of her "unattractive child" portraits the title *Richard Dreyfuss as a Young Girl Wielding a Rose.* She keeps mementos in the office and says wryly, "I often sit here poring over photos of my past life and weeping." Brunschwig & Fils fabric.

Baseball player Cookie Lavagetto winds up in the dining room. Along the windowsill are old banks shaped like New York buildings.

spired by Knott's Berry Farm. The firefly idea came from the Pirates of the Caribbean ride at Disneyland.

Maybe because Todd and I spent a lot of our youth on the back lots of MGM Studios, we try to recreate our past of fantasy and avoid our extended exposure to the austere world of the Embassy. As a kid I had a fantasy of how normal folks lived. By normal I mean non-show-business, non-celebrity, *other*. Somewhere off the beaten track of the celebrity map. Father Knows Best Land. So this, then, is my childhood idea of real life. My house is my fantasy of real. A Hollywood kid's idea of non-Hollywood living.

My place gives whimsy a bad



A wicker swing, covered with pillows and a folk art blanket, serves as the sofa in the bedroom sitting area. Among the framed photographs on the stove are one of her godchild Drew Scott and a shot of Carrie Fisher as Princess Leia in the *Star Wars* trilogy.





OPPOSITE: At the top of the bed in the "mistress" bedroom, as Carrie Fisher refers to it, rests a Howdy Doody head. At the foot, near bowling paraphernalia, is a quilt, a gift from studio chief Barry Diller. ABOVE: A barber's pole joins a sign for BEACH CABINS on the front patio. BELOW: Opposite the patio is the front garden, or "cow pasture." Says Fisher, "I bought the cow, and my brother, Todd, gave me the calf for my thirtieth birthday." She discovered the covered wagon in Australia.

name. A friend of mine calls it "Casa de Chachka." It's sort of like a clubhouse. You know, with the rec room and a communal refrigerator. I call my living room the lobby. When Peter Riegert came to stay with me, he could be found either smoking, reading the paper, drinking coffee or watching TV. Then it became sort of a tradition to walk by the lobby and say to him, "Good morning, Mr. Hesselstein, how are the arches?" Like in a retirement community. An old-folks home for the not-quite-old.

I feel like I could be anywhere in my house. With the fire blazing and my parrot, Joan, singing her wild late-afternoon jungle opera, you almost feel as though there are horses somewhere cooling off from their morning ride. Arts-and-crafts class starts in an hour. Best lanyard wins a Gene Autry double album.

A painter friend of mine, Ed Moses, says that I have too many signs.

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Ceramic Cornucopia in France

Hans Hedberg on the Côte d'Azur

TEXT AND PHOTOGRAPHY BY DANIEL H. MINASSIAN



THREE ELEMENTS—clay, fire and love—are essential for the miracle of creation that takes place in Hans Hedberg's kiln. Recognized as one of the world's great contemporary ceramicists, Hedberg was born at Köpmanholmen, Sweden, in May of 1917, in the light of the midnight sun. There could be no better indicator of his destiny than the solar fire that presided at his birth.

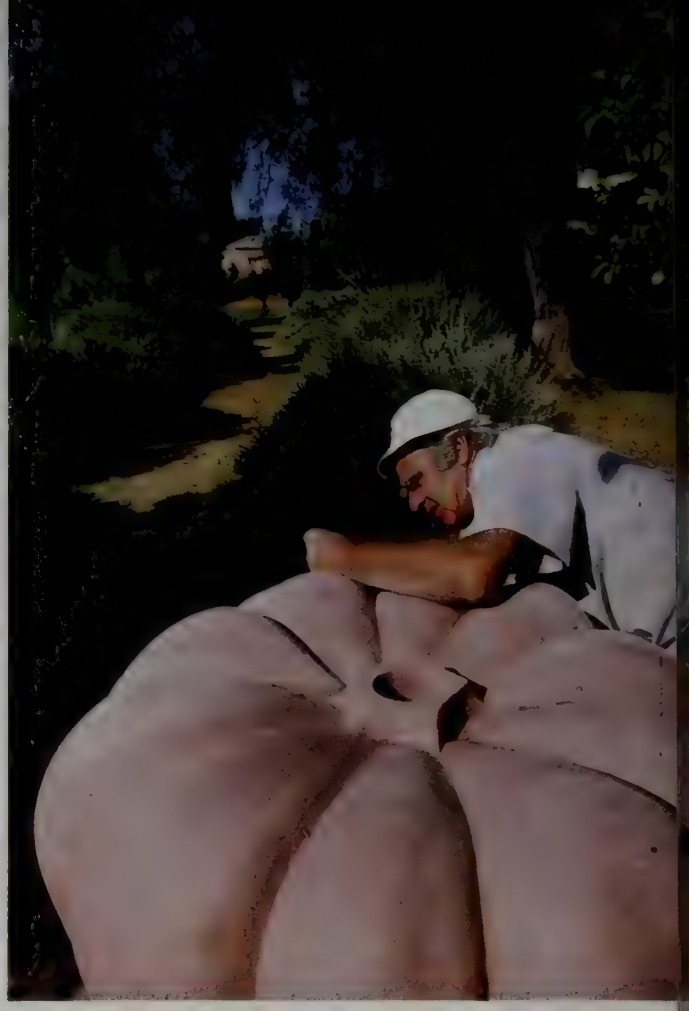
A man whose gray-blue eyes sparkle like hearths beneath an underbrush of eyebrows, and whose powerful yet tender hands seem to have been made for mastering clay, Hedberg began his career as a painter and sculptor. In the late 1940s, on Capri, a painting block turned out to be the impetus behind his career as a ceramicist.

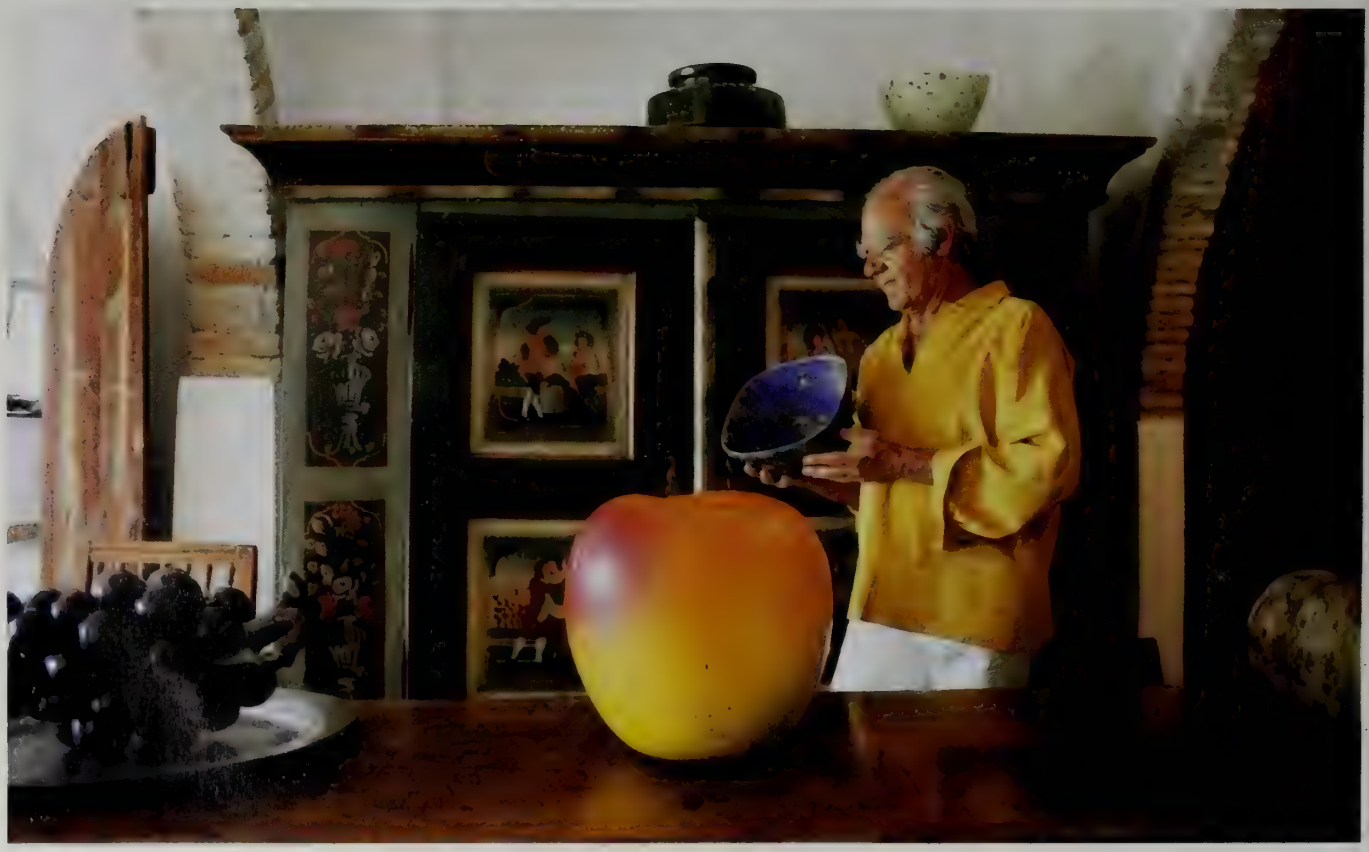
As Hedberg recalls, "I was having a lot of trouble painting; I was really up against a wall. But fortunately I was living with a Russian dancer who understood my problem. One night she took away everything that had to do with painting—canvas, paint, brushes. I was furious, but after a few days I saw that she was right. Then she suggested that I start to work with clay—she knew I liked it."

OPPOSITE: Though Swedish artist Hans Hedberg's ceramic sculptures are represented in some of the world's great museums, they are perhaps most at home in the garden outside his studio at Biot, on the Côte d'Azur. Firing at low temperatures helps him attain the lifelike colors of his favorite subjects—fruit and eggs. Otherwise, he says, "They turn grayer and grayer, and for me that's sad because I like ceramics to remain very warm, very delicate." ABOVE: "The fruits of every season give me inspiration," he says. BELOW: A pair of pumpkins glazed with metal oxides, 1986.









OPPOSITE LEFT: A copper oxide glaze forms the skin of Hedberg's giant apple—roughly three feet wide by three feet high. Iron oxide glazes cover the outside and pips of the half apple. OPPOSITE RIGHT: A pumpkin in progress. OPPOSITE BELOW: A ceramic feast brightens a 14th-century table in Hedberg's home. BELOW: Hedberg outside his studio. "Instead of artist," he says, "I prefer to say I'm an artisan—with a capital A as in Art."

His apples irresistibly invite the hand's caress. They are literally carnal—apples with sex appeal.

He spent a year gaining experience in a ceramics workshop, then enrolled at the Istituto d'Arte della Ceramica at Faenza, where he had a wonderful professor—and the key to a laboratory where he could work with every kind of kiln and experiment with every kind of metal salt. There he began to concoct glazes on his own.

After subsequent study Hedberg decided to settle in France, and went to the village of Biot, between Antibes and Cagnes, in 1949. Two years later he bought a lot on the slope of a hill, with a view that stretches down to the sea and inland to the foothills. There he built an indoor-outdoor studio, where he has worked ever since. Charlotte Hedberg, his companion in life and collaborator at work, assists him in many capacities, freeing his energy as much as possible for creation.

Following a costly early experience with a splendid wood-fired kiln, Hedberg bought a gas-fired kiln, run on the old system called *à flamme renversée*.

"It's the best kind," he says. "The air in an electric kiln is totally dry, but the air in a gas kiln is alive. The former has only heat; the latter also has flames. For ceramics you need a living atmosphere—flame, fire!"

The years 1958 through 1960 marked a major turning point in Hedberg's career, with the advent of the gigantic, brilliantly colored ceramic fruit and eggs for which he has become known. He began creating glazes adapted to certain kinds of clay, highlighting his belief that glaze, not form, is all-important. Though other potters may adapt their materials to forms, Hedberg says, "It's the glaze that decides the form! When I manage to come up with a glaze, I then try to make the object. The glaze shows me what form to aim for, not the other way around."

Hedberg takes his forms from nature. Rounded forms that symbolize life and fertility interest him most—the forms of fruit, eggs, the body. His apples are gigantic and magnificent. Their curves and satiny, skinlike textures irresistibly invite the hand's caress. They are literally carnal—apples with sex appeal. And each has the inimitable quality Hedberg imparts to all his ceramics—that of not just a real but a particular fruit.

To accomplish this, the ceramicist uses fine stoneware clays and fires at temperatures not exceeding 1200°C—any hotter and the colors are lost. Several firings are necessary to achieve the special poetry of his glazes. To two or three he adds metal salts to obtain solidity and depth. The important thing is not so much the number of firings, which changes each time, but air. In the kiln, air conditions inside and outside the piece must be the same. All in all, it is a herculean task, and a costly one. Even with years of experience, it is not easy to know what will emerge from the kiln, given the whims of glaze, flame and the process of firing. Thus each piece is an adventure and a miracle. And this is what fascinates Hedberg.

Throughout his career, the great names in painting have come to him in an attempt to learn the secrets of ceramics. "Chagall and I worked together for almost three months," Hedberg says. "He would arrive at eight in the morning and leave at six at night. But Chagall was a painter; all he saw were the colors that people *see*. He understood nothing about metal salts and materials. He would say, 'I want to get this blue, just this particular blue, or this orange, or

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"We wanted to provide a natural setting for the owners' collections of furniture and decorative arts," says Bennett Weinstock, who with his wife, Judie, designed a Pennsylvania farmhouse (above) for a businessman and his wife. OPPOSITE: A circa 1840 portrait of Amy Philpot by Joseph Whiting Stock hangs in the living room, where the clients' collections of English creamware and Staffordshire figures are displayed. Chair fabric, Brunschwig & Fils.

An Antique Vitality

Early American Themes in Pennsylvania

INTERIOR DESIGN BY BENNETT AND JUDIE WEINSTOCK
TEXT BY MARION LAFFEY FOX
PHOTOGRAPHY BY ELLIOTT KAUFMAN

THE PENNSYLVANIA fieldstone-and-stucco house has peered over the same hilly rise for more than two hundred years. It was built in 1763 as the heart of a working farm, but over the years such Philadelphia families as the Lippincotts and Goodwins have helped it to shed its utilitarian aspect—wings have been added, and a remarkable Chippendale balcony now expands the second story.

In any discussion of the house, the current owners—who are dedicated to the vitality and vigor of American antiques—start at the beginning. "I guess owning a house like this was always in the back of our minds," says the wife. "We had been living in a tiny saltbox I considered a concession to my husband's New England background. When we looked at this house, we realized it was the most unlikely time to attack such a massive project—our son was going off to college, we were building a house on Cape Cod, and my husband was just starting a new venture. But it was clearly a now-or-never situation."

"We wanted something bigger for entertaining and for expanding into new collections," the husband explains. "And we definitely had the itch—we *had* to be involved with an eighteenth-century house. But the scope of what had to be done to turn this house around was monumental. That's why we turned to Judie and Bennett Weinstock."

"We had always preferred a rather stark environment," says the wife. "When we first approached the Weinstocks, some things had to be resolved. We admire what they've done in other homes, but we weren't ready to succumb to layers of chintz."

The Weinstocks' design materialized in quick, deft strokes, distilled from an innate sense of what would function and also be historically correct. A carpenter recreated an Old World staircase and built intricately





detailed display cupboards. A fireplace was added, as well as a graceful arched window that allows sunlight into the long step-down entrance hall the owners playfully renamed the "upper and lower foyers."

Both areas of the entrance hall share the drama of a geometrically painted blue-and-white floor that sets off the colors of careful accents. Old blue delft tiles surround the fireplace, complementing an eighteenth-century delft punchbowl depicting an English garden party. Six delft "Meryman" plates, dated 1733 and purchased at a London auction, hang above a painted chest.

In the lower foyer are a pair of

"I've always been interested in history," says the wife. "Collecting is just an extension of that." ABOVE: One of George Washington's staff, General Barnard, is depicted with his family in a needlework and églomisé picture over the living room fireplace. Shelves hold 19th-century Pratt ware figures. On the windowsill are Staffordshire garniture, Pratt ware lions and a famille rose charger. Needlework rug from Patterson, Flynn & Martin; silk lampshade fabric, Cowtan & Tout.

BELOW: A fieldstone fireplace and patterned fabrics warm the family room, where a cupboard displays Gaudy Dutch pottery, redware and stoneware. Clarence House linen plaid. OPPOSITE: Carved circus figures accent the library.





naive portraits painted by Rufus Hathaway of Duxbury, Massachusetts, in 1793. These depict white-bonneted Ruth Winsor and her husband, Joshua. Their distinctive presence encourages a visitor to linger on the delicately turned Windsor settee and contemplate her sausage curls and his curious smile.

Although the house reflects an easy understanding between owners and designers, there is no question about the Weinstocks' signature. Unlikely overlays of colors, textures and patterns don't faze Bennett Weinstock a bit. "I believe you should be able to move things from one place to another without redoing everything," he says. "But it's not hit or miss—the colors have to be just right."

The unsynchronized ticking, tolling and chiming of the tall-case clocks throughout the house is haphazard and friendly, a genial accompaniment to the artfully placed bibelots, stenciled walls and rows of family photographs. A salt-glaze tea set is always ready, and armorial Export porcelain, similar to that made for the Society of the Cincinnati, is used for entertaining. Creamware teapots peek out of the living room's secretary-bookcase, and an amazing carved circus—complete with audience, animal wagons, bands and balloon sellers—dominates the library. A pieced quilt found deep in the Pennsylvania countryside warms the half-tester bed, and an old footed tub resides over the master bath.

[illegible] house leans a bit toward fantasy, it is also polished, exacting and very sure of itself. Yet the owners emphasize that their house is not complete. "We actually hope it is never finished," says the husband. "If it is, we'll be denied what's become an ongoing creative process."□



The master bedroom features a half-tester bed covered with a circa 1825 pieced quilt, and a hand-carved 19th-century Noah's Ark on the blanket chest. Art includes a contemporary theorem by David Ellinger and portraits attributed to William Matthew Prior. Drapery and gingham bed fabric, Brunschwig & Fils; plaid on Federal-style wing chair, Clarence House.





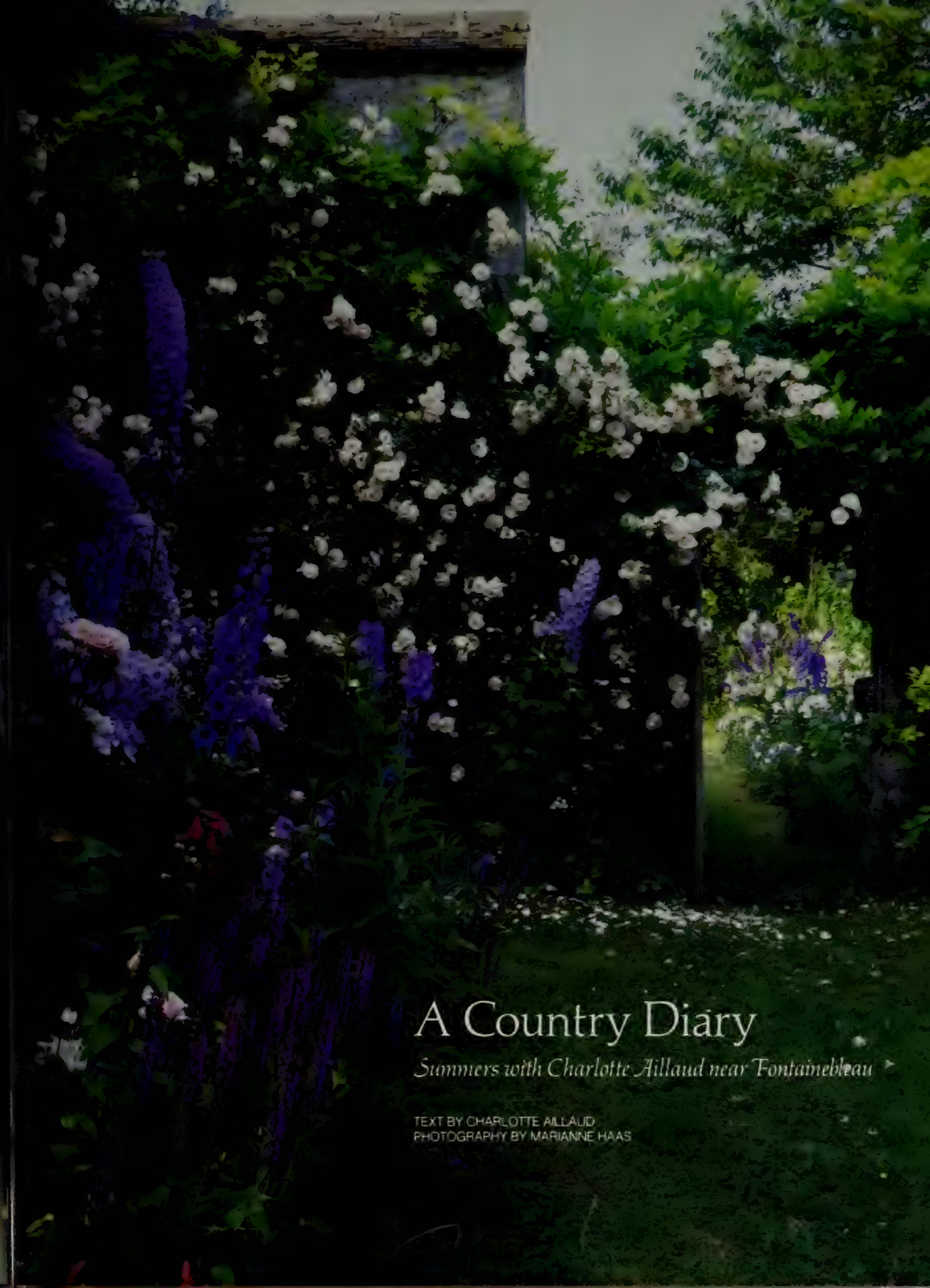


TOP: A profusion of roses and a wisteria vine lazily obscure the entrance to Charlotte Aillaud's house in the French countryside.

ABOVE: Charlotte Aillaud sits in a peacock chair in the garden with her daughter, Ysé, and grandchildren Quentin (standing), Grégoire and twins Juliette and Constance.

RIGHT: "I'm the one who planned these somewhat untidy flower beds overrun by pastel roses," confesses Aillaud. "Family and friends tease me about my ceaseless gardening."

THE FRENCH WEATHER BUREAU has forecast fine weather. Family and friends, thus briefed, declare their need for country air with an insistence that rather fails to take the measure of my energy reserves. And to top everything off, there's the question of a little party for fifty to celebrate my daughter Ysé's birthday. There's not much point in counting guest rooms and beds—their number hasn't varied for twenty years now. Yet that's



A Country Diary

Summers with Charlotte Aillaud near Fontainebleau

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARIANNE HAAS







what I do, meticulously, every time.

Having decided there's plenty of room after all—with twelve bedrooms in the main house, plus the caretaker's cottage where the children end up—I embark on a more detailed analysis that convinces me to remain pitiless in refusing all last-minute guests. But this doesn't take into account the cousin just in from Rome, my eldest son's girlfriend, or the depressed friend who may "do something rash" if she's not surrounded by affection. I give in, reminding myself that country houses are like suitcases:

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OPPOSITE ABOVE: "When night falls, we organize card games at the tables in the sitting room." OPPOSITE: Wildflower bouquets decorate the tables on the dining room terrace.

ABOVE: "I just wanted rooms that were magical rather than functional," says Aillaud. "It's a house from a dream, in a way." Bamboo adds to the exotic flavor of the master bedroom.

RIGHT: "A wonderful wall with four doorways separates us from the neighbors," notes Aillaud. "We come and go through them like square dancers, hoping to remain unnoticed."







ALEX FELLNER

Antiques: Trade Signs

Sculptural Advertisements from the Past

TEXT BY NICHOLAS FOX WEBER

ARRIVAL AT MOSCOW'S Sheremetyevo Airport is surprisingly like reaching a large international airport anywhere else. The usual long walk from the gate to passport control is followed by a familiar enough mad scene at baggage claim and the sight of family reunions that are foreign in language but not in sentiment. And then there are superhighways that could be on the outskirts of New York or Bordeaux or Düsseldorf.

But on those highways you notice the first pivotal difference between here and home. There are no billboards, no advertising signs whatsoever. As you enter Moscow itself this gap is all the more noticeable. Most food shops have modest signs distinguished only by numbers. Except for an occasional window display with a few tins of goods, nothing lures us to buy anything.

Compared to this commercial lacuna, a hairdresser's sign or glitzy movie marquee would be like a personal welcome. We long for the sort of beckoning that is an integral and vital part of our cultural heritage: the roadside suggestions that we stop in and do something for ourselves or make a purchase or two. We are used to the interior monologues: "Should I

Inn Sign, Switzerland, late 18th century. Painted metal; 39⅖" x 60". Fanciful yet restrained, flowers and serpentine lines draw the eye toward a bird's-head motif from which a wreath-enclosed stork is suspended. Galerie Fredi Bachofner, Weisslingen, Switzerland.





DENNIS GRIGGS

OPPOSITE: *Mariner with Quadrant Sign,* United States (Nantucket), late 19th century. Painted wood; 24" high. An emblem for a maker of nautical instruments, a small sailing master clothed in typical naval attire holds one of the tools of his trade. Kenneth & Ida Manko, Moody, Maine.

ABOVE: *Fish Market Sign,* United States (Massachusetts), mid-19th century. Painted wood and iron; 30" long. A naive carving, perhaps modeled after the cod, resembles the trade signs used by bait-and-tackle shops. John Rinaldi Nautical Antiques, Kennebunkport, Maine.

buy it? Should I at least go in and see what they have? Maybe it would make a good gift."

We expect to think about our worldly needs or wishes as we move along our course, to be engaged by the simple pleasures of mental shopping or the more practical considerations of whether something we own is in need of repair or servicing. In our society, signs lift our moods, intensify the meaning of things and take us on flights of fancy. Some suggest the pleasure of acquisition. Others appeal to our work ethic with their implication that it is time to get something done: switch an insurance policy or resole a pair of shoes. Many offer diversion: a place to stop for a drink or seek some entertainment.

Nowhere is their allure and the power of their art as apparent as in the sculptural trade signs of the eighteenth and nineteenth centuries. Looking at these early examples, which were conspicuous in nearly every town and village, we understand why roadside advertising is so fundamental to the history of most societies, and its absence so unsettling. Made in a generally preliterate era, the most important of these highly charged three-dimensional



BAY HIPPISLEY

ABOVE: *Boot Maker's Sign*, France, 19th century. Wood, tin and iron; 17" x 36". Before signboards became prevalent, a three-dimensional sign was commonly used to attract customers and to reflect the trader's wealth or standing. Cedar Antiques Ltd., Hampshire, England.

objects convey a richness of daily experience that has few rivals.

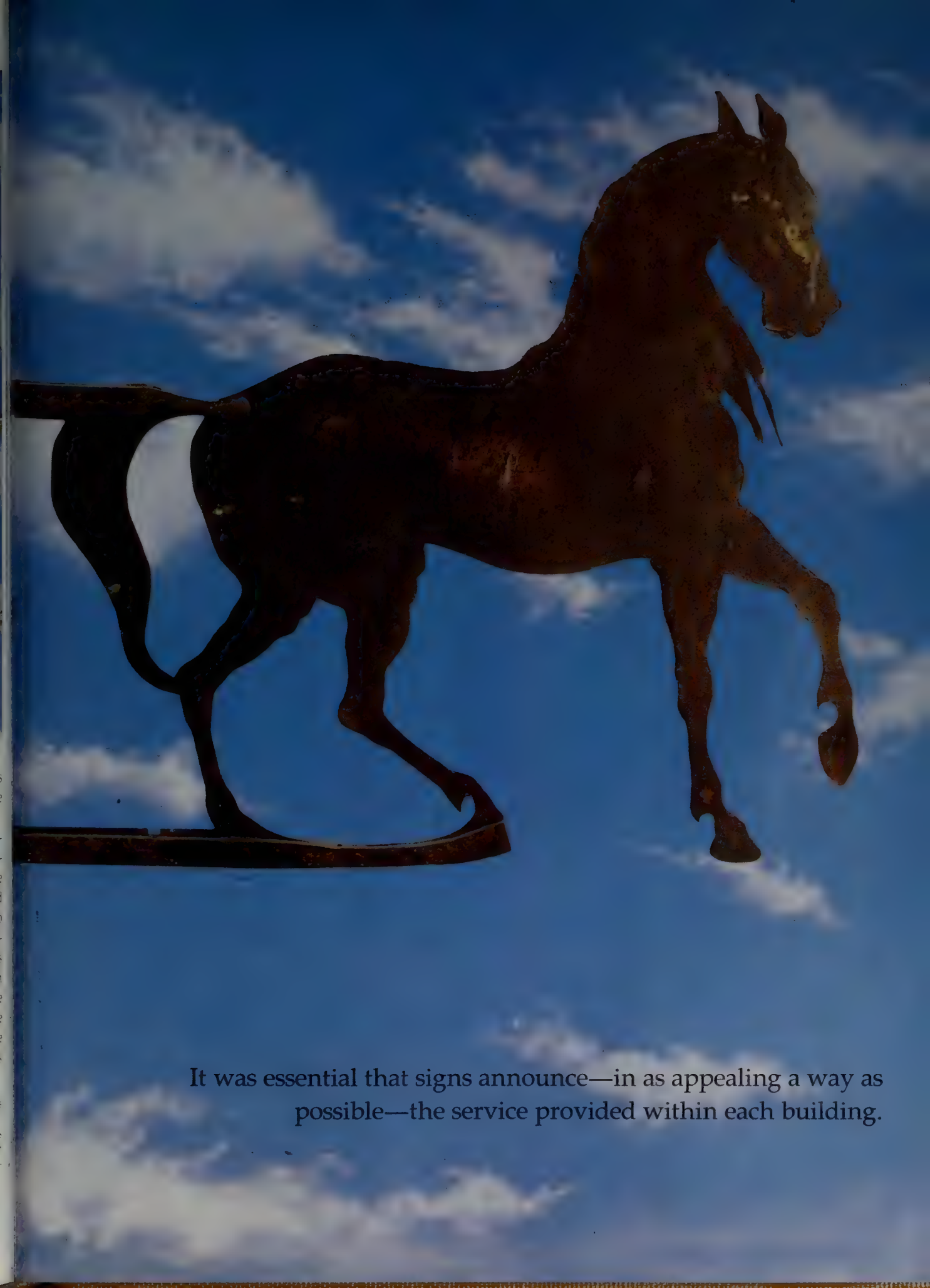
Imagine those American and European villages of a hundred and fifty and two hundred years ago. Even the public buildings had their handsome, painted, hand-carved wooden emblems. For a world in which many people could not read, it was essential that signs announce—in as appealing a way as possible—the services provided within each building. The street offered an array of barbers' poles, wooden boots for cobblers, oversize teeth for dentists and bunches of grapes for wine merchants or taverns. Like the sculpture of a Gothic cathedral, these signs used their art to tell a story, and depended on their appearance to make that communication as effective as possible.

If the message of this narrative sculpture was by then more secular than spiritual, that is a perfect reflection of the difference between the era when they were made and the high Middle Ages, for trade had replaced religion as the major preoccupation of the times. The most effective wooden and wrought-iron trade signs are convincing evidence that the talented blacksmiths, instrument makers and merchants of the late eighteenth and early nineteenth centuries were indeed the saints of their era. Evangelical ardor is as evident in the strongest of these signs as in Gothic tympana, different as the style and message may be.

Sculptural trade signs were themselves a major business in their heyday. Some shop figures, like the colorful cigar-store Indian, were sold in regional markets for prices up to one hundred dollars. Given the inflation rate of the past century, that's fair indication of the degree to which they were valued when their role was its most purely utilitarian. These signs were an essential part of the

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OPPOSITE: *Saddler's Sign*, United States (perhaps Pennsylvania), circa 1870. Iron; 33" x 37". Hung above a door, a symbol such as this would indicate even to those who could not read that horse-related services were rendered within. Hirschl & Adler Folk, New York.



It was essential that signs announce—in as appealing a way as possible—the service provided within each building.



"This small house at Sea Ranch is one room wid
allowing ocean views to be perceived through th
building," says Charles Moore, who designed th
residence for Bruno and Rose Miglio in collabora
tion with Michael Burch and John Echlin
UCLA's Urban Innovations Group. LEFT: Moore,
principal designer of the Sea Ranch communit
relaxes on the front steps. "The house opens to th
southwest for a magnificent view of the coast," h
says. THIS PAGE: The rear façade shows a gue
wing, enclosed courtyard and main wing with towe



Architecture: Charles Moore

A Collaboration with Urban Innovations Group at Sea Ranch

TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY JANE LIDZ



IT IS NOT ONLY the landscape, an extraordinary mix of woods, cliffs and meadows beside the Pacific Ocean, that makes Sea Ranch like no other place. The architecture in the 5,000-acre development 110 miles north of San Francisco is equally special. The original segments of Sea Ranch—consisting of a condominium complex, recreational centers and a lodge—were designed by the firm of MLTW Associates (Moore, Lyndon, Turnbull and Whitaker) and completed in 1965; they are barns and slant-roofed sheds elevated to high art, and they influenced a generation of buildings all around the country.

The enormous impact of Sea Ranch on the architecture of the late 1960s and early 1970s confirmed the position of Charles Moore, one of its principal designers, as a leading architect of his time. Although Moore's presence is continually felt at Sea Ranch—he owns a condominium unit in the complex, and his former partners William Turnbull and Donlyn Lyndon have designed numerous houses at Sea Ranch as the development has grown—the international scope of his practice has meant that he has built little else on the property since his celebrated first effort.

"Actually, I'd been longing to do work there. It was a good ten years since I'd done a house at Sea Ranch,"



A complex roof structure gives the small house surprisingly lofty interiors. ABOVE: Four trusses, supported by a four-tiered bracket, fan out from a central column of rough-hewn wood in the living area. OPPOSITE: The living/dining area is "a narrow, single-story volume on several levels," says Moore. A brightly colored mural decorates the wall above and below the kitchen counter, and an interior window opens to a small sleeping loft. The stairs that lead to the dining area extend into casual built-in seating in the living area, foreground. BELOW: Glass doors and large windows open the living/dining area to the natural Sea Ranch setting—"a wild and lovely section of the northern California coast," says the architect.



the architect says, explaining his delight when Bruno and Rose Miglio telephoned him in 1983 to say that they had just purchased a lot at Sea Ranch and wanted Moore to design the house. Working with John Echlin and Michael Burch of the Urban Innovations Group—the research and practice arm of the Graduate School of Architecture and Urban Planning at UCLA—Moore designed a house for the Miglios that gracefully merges the ideas present in his earlier work at Sea Ranch with the design elements that have marked the houses he has done elsewhere in the country in the years since. The ancestry of this small vacation house is both the tight





abstraction of the original Sea Ranch complex itself and the rambling, stretched-out forms of so many of Moore's later houses, particularly the casual variations on the Shingle Style that he has built on the East Coast.

Indeed, this house—which perches on a ridge with a distant but powerful view of meadows tumbling to the sea—might be said to join Moore's own West Coast and East Coast traditions. The crispness of the original Sea Ranch buildings has been loosened here, yet it is not completely lost in this thin, extended form. From the front, the house looks to be only one story high, with a generous pitched roof; some interior loft spaces, which in effect constitute a second story, reveal themselves only on the rear façade, which is higher, yet more conventional.

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OPPOSITE: A sand garden with driftwood is at the center of the entrance courtyard, "a multi-tiered outdoor space protected from the wind," says Moore. The angled shed structure is the small guest wing. ABOVE: Animating the rear façade are the angled tower and wings, and windows in stepped formation. BELOW: The front façade. "The house gently shifts along the sloping contours of the site, adjusting to preferred orientations and allowing its shape to blend with the surrounding lupine meadow and evergreen woods," says Charles Moore.





La Cerreta

Anna Cataldi's Tuscan Farmhouse

TEXT BY WILLIAM WEAVER
PHOTOGRAPHY BY MASSIMO LISTRI

"I keep horses, and I love to ride alone for two or three hours a day—it helps to keep me focused," says author and film producer Anna Cataldi, left. BELOW: She spends several months each year at her 18th-century farmhouse, part of the centuries-old della Gherardesca estate in Bolgheri. "It's the only place where I can write," she says. OPPOSITE: Sheltered by a grape arbor, a walkway connects the kitchen with a terrace.

In summer, with doors open, the house has a natural, inevitable look.









ABOVE AND RIGHT: Renzo Mongiardino designed the wall paintings that adorn surfaces throughout the house, including the vines over a bedroom doorway and the coat of arms and trompe-l'oeil objects above the fireplace.

OPPOSITE: Botanical watercolors are arranged above a dining room console, which holds a 17th-century Venetian ceramic rabbit and glass hurricane sticks from Biot, in southern France. Overhead light is a ship's chandelier; place settings are German. FOLLOWING PAGE: In summer, Cataldi and her guests spend much of their time under the oak and olive trees.

LIKE IT OR NOT, every Italian schoolchild at some point has to memorize a poem by the turn-of-the-century Nobel Prize winner Giosuè Carducci. The poem is about some cypresses at a place called Bolgheri. Carducci describes the trees as "tall and frank . . . in double file, like youthful giants racing." Actually, when Carducci saw those trees as a boy, they were still young. Now, still in double file, they march through the Tuscan landscape, more gigantic and more beautiful than ever (and remarkable, too, because they miraculously escaped a terrible cypress blight a few years ago that threatened to alter, and diminish, the classic Tuscan scene).

But if most Italians remember the name Bolgheri, very few actually know where it is. The tiny town (population: two hundred) is a few miles inland from the Tyrrhenian coast, in the poetic but seldom-visited Maremma region. The town is in the heart of a vast estate, which for over a thousand years has belonged to the della Gherardesca family and its descendants. One branch of those descendants, the marchesi Incisa della Rocchetta, still manages a property of close to five thousand acres, where they maintain a famous stable—the champion racer Ribot lived there—and have developed a prizewinning wine, Sassicaia.

"This place has a special atmosphere all its own," Anna Cataldi says. The tall, striking Milanese woman first saw Bolgheri twenty years ago, when she came as a weekend guest of the Incisas. Immediately struck by that special atmosphere, she persuaded her hosts to rent her an abandoned, broken-down but spacious farmhouse. Like most Tuscan farmhouses, La Cerreta—as it has been known for many years—is extremely simple, with the elegance of its own simplicity. In restructuring the house, Cataldi has respected that simplicity but softened some of the severity with the addition of pergolas, outdoor dining spaces, and flowers and flowering shrubs.

The house is surrounded, too, by groves of olive and forests of oak and pine where wild boars roam. Against the horizon to the west are Carducci's cypresses; beyond the groves and meadows is the sea, where the sunsets glow with an African intensity and where, on those crystalline Italian days, you can see the islands of Elba and Corsica.

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"This place has a special atmosphere all its own," Anna Cataldi says.

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Ken and Ida Manko in Maine
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shot at them—many weathervanes come riddled with bullet holes; kids shot them to make them spin. Ida and I would go around knocking on doors, trying to buy them. From one farmer we bought a great wooden nineteenth-century horse weathervane, beautifully cracked by a hundred years of weather. We hired a guy for fifty dollars to take if off the top of the cupola. He went home for his ladder and it started snowing, and by the time he got back half an hour later two inches had fallen, making it treacherous. It took him almost two hours to get the weathervane down, and we had to keep increasing our offer by fifty dollars for every inch of fallen snow."

In the sentient heart of the Manko house—the eighteen-by-twenty-foot living/family room with its vaulting thirty-foot ceiling—these fossils from our collective past spring to life, their colors, the warmth of their paint, cavorting with one another. Ken toyed with the idea of hanging two transitional Queen Anne chairs from the ceiling—"because of the great negative space in them." On the walls rest the Willett sisters of South River, New Jersey, their haughty gaze forbidding us to know what they are thinking. "In primitive paintings, everybody wants a young girl, and a pair is rare," Ken says. The muted olive-and-moss early-nineteenth-century painted wooden fireboard is today considered a fine piece of graphic art—and a rare piece of folk art. "It was made to be placed in front of a fireplace to keep drafts out," Ken explains. "Few fireboards survived—after a while most of them ended up in the fireplaces themselves." The tall-case clock—believed to be one of only a half-dozen great painted and decorated clocks in existence—depends for its magic on the pagan eagles, roosters, shorebirds, reindeer and horses with which it is fancifully enhanced. And, of course, a weathervane is never far away.

Upstairs in the master bedroom is a herd of horse-related items. Two mid-nineteenth-century hooked rugs are fixed to the wall. "I picked one of them up in a junk shop," Ken confesses, "a filthy thing with a clunky-looking horse, and when I got home I threw a bucket of sudsy water on it and presto, it turned into a great piece of folk art." Below the hooked rug is a weathervane in the form of a famous 1880s racehorse, Blackhawk. The two carvings of teams of horses pulling log wagons began their journey in logging camps, where they were made by amateur wood-carvers with time on their hands, and have now come to rest beside the Mankos' bed.

When it's time to acquire these treasures, Ken and Ida go their separate ways. If Ida's tastes run to the "standard great pieces," Ken's, he says, run to the gigantic. "The bizarre," Ida corrects. Ken buys "on the outer fringes of reality," she laughs. "Folk art reality," *he* corrects. Almost in unison they tell the story of Ken driving his shiny red Porsche 911 down a country road and slamming on the brakes when he saw, looming ahead of him, an eighteen-foot man. The tin figure turned out to be an advertisement for a company that made something the couple had once felt they could do without: furnaces. Ken bought the tin man, who ended up as a scarecrow in the Mankos' field.

"And then," Ken recalls, "there was the day a 'picker' came to the door with a root monster—a kind of animal made out of roots, six feet long, two feet tall, just indescribable. He wanted $425 for it—how he arrived at that price I don't know. I put it away for three years, then one day I dug it out and the next thing I knew somebody offered me $7,000 for it. I think it became alive at that point. I gave it a name when I said goodbye to it. 'Thank You,' I called it. Today it's in one of the great private collections," he adds, explaining that he himself is a collector only until the right offer arrives on his doorstep.

"In this busy world," Ida concludes, "collecting folk art wakes up the child in all of us."□



Oushag (partial view)
17' x 14' circa 1890



Aubusson (partial view)
22'5" x 16'7" circa 1860



Savonnaire (partial view)
16' x 12'9" circa 1840

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Kerman (partial view)
12'6" x 12' circa 1900



Tabriz (partial view)
13' x 11' circa 1880



Serapi (partial view)
26' x 15' circa 1880



Sultanabad (partial view)
12' x 9' circa 1890



Tabriz Silk
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A Folk Art Collector's New Jersey Barn
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Soon after acquiring the property in New Jersey, he began collecting in earnest. "I finally had a barn with endless storage. The only limitation was money, and that was critical in those days," he recalls. Happily those were also the days when fine pieces of folk art were still to be found in situ, on the tops of barns and in the kitchens of farmhouses, and Davies had his share of happy finds.

"One of my favorite pieces cost $85. I was driving in Maine and had trained my eye to sweep the horizon. I saw a yellow car weathervane, so I stopped my car and asked the man about it. He said his mother would never sell it, because 'it belonged to the old man.' But he was nice enough to send me to her. She was baking a cake, was all covered with flour, and she did say at first that she wouldn't sell because 'it belonged to the old man.' Then I offered her $85, which is probably what I had in my pocket, and she changed her mind."

Davies is not the kind of shopper who chooses a specialty and then buys systematically, filling in the gaps so as to have an encyclopedic collection. His acquisitive energy has gravitated toward doorstops, automobile hood ornaments, finials and cupolas from soon-to-be-demolished buildings, patent models, twentieth-century primitive paintings, old tennis rackets and even clothes hangers.

Not every purchase is a complete success. Davies sounds undismayed when he says that the stalls of his barn are filled with "things that didn't have that living quality—in other words, mistakes." He rarely gets rid of anything; even if the purely aesthetic appeal wanes, the object is still imbued with pleasant memories. Nevertheless, he is thinking of disbursing a few things to provide more space for new purchases. Asked what that might mean, Davies smiles happily. "Trophies, old trophies. Wouldn't it be wonderful to have a whole wall full of trophies for sports you'd hardly heard of, with all sorts of strangers' names on them?" □

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A Designer's Cottage on the South Fork
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"You get the feeling of walking into a paneled room, and the antlers over the mantel give it a hunting-lodge sort of feeling. They usually come with little plaques that say, 'This goat shot by Hans on February 4, 1876.' They used to be very cheap. Now people rush to the nearest *antiquaire* to pay a lot of money for them." A Chinese wind chime hangs from the horns of one long-dead stag. The Groueffs' granddaughter put it there, and there it has remained.

Lil considers the master bedroom upstairs "the prettiest room in the house." It was a difficult space with a high ceiling, and four-poster beds tend to make even high ceilings seem lower. She solved the problem by hanging long draperies from the ceiling instead of from the bed frame.

The bed itself is a soft, inviting Himalaya of lace pillows. At the foot sits a trunk painted to look like pages from a book of fairy tales. Across the way is one of her favorite pieces: an exquisite English needlepoint rug, which, she points out, does not remain when she and Stephane rent the house: "I carry it with me everywhere." As with so much else here, it too is done in a floral pattern. There are almost as many flowers underfoot as there are in the garden.

She calls it a "barn," though cows have never tromped there.

On summer evenings, especially in June, when the santolina, Russian sage, catmint and lavender are at their height, the scent hangs low and heavy over the pool. It's like floating in a cool herbal bath. The pleasant sensation is enough to make you forget about the prehistoric animals out there in the lake, waiting for the human species to run its course. It will, it will, but what loveliness it has wrought in the meantime.□

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James Surls and Charmaine Locke
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lier marriage. Five petals of a flower surround her head, and needles carrying "cosmic threads" bind her to the weft and warp of life. (A sixth daughter has since joined them.)

Surls thinks of his sculptures as analogues to his interior existence, a point that escaped some of his audience when he first showed this work in the mid-seventies. Until his life settled down, he carved such works as *High Man Coming to See* with a chain saw. *High Man*, which he keeps in the studio, bristles with porcupine spines that, in Surls's mind, are eyes.

"It's me looking at Charmaine," he says, and he is distinctly bug-eyed. The eyes are there "so that the sculpture looks back at you." Surls justifiably insists he is not a "primitive" artist, but also is vividly aware that there is an important kind of significance in Mexican figures, kachinas, African fetishes—the religious art of folk cultures. "Those artists painted psychological images," he says; "they painted people. In that sense the kachinas are portraits, just like *Blue Boy*." Though most of his sculptures

Dangling in midair are two eloquently forked trees that have been turned into sculptures.

seem to emerge from a similar animistic vision, only an artist fully conscious of the ironies of his position could create them. "I'm aware of kachinas," he says, "but equally aware of the art of New Guinea and the Dogon people of Africa. They interest me, but I'm not ready to go live with the Dogons." He is just as impressed with the effortless poetry of Joseph Cornell, who dropped a marble in a glass and made a cosmos. Searching for simplicity of spirit, Surls discovered that his best resources are right there in his backyard, ready to be rearranged by a southern storyteller. □

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Carrie Fisher's Fantasy Cabin in Beverly Hills
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That my visual sense is too literal. I told him that I thought his literal sense was too visual. But, hey, I do have too many signs: SEA PLANE RIDES, REGULAR DINNERS, STEAKS AND CHOPS, THE WOW THAT WAS SOME KIND OF COFFEE INSTITUTE OF ALTERNATIVE LIFE STYLES, FRILLED NECK LIZARDS NEXT 12 KM., etc. I like signs. They promise something. There is one in particular in the kitchen that reflects a lot of the way the house is decorated. It says: IT'S NEVER TOO LATE TO HAVE A HAPPY CHILDHOOD.

Linda Marder, who helped me do the decorating, had designed my one-room log cabin in Laurel Canyon, a dress rehearsal for my current home. We have essentially the same taste. Either that, or she is concealing her other tastes *very* well. I can see her darting into high-tech stores behind my back, or sneaking looks at books on Gothic art buried in her purse. Anyway, rather than decorate the house, we just kind of put stuff in it. More and more stuff. We shopped at stores ranging from Richard Mulligan's in Los Angeles to America Hurrah in New York, and everything in between. I have tried to contain what I call the happy fungus that grows over the surfaces of my home, to little or no avail. My housekeeper and confidante, Gloria Crayton, has her own ideas about the place, and she is a major contributor to its galloping gestalt. My dog, Buddy, is the sentry to this little scene. Visiting me here, children frequently assume that I heard they were coming and baked them this house. The first time Jack Nicholson saw my house, he said, "How many children does she actually have?"

I like living here. I like looking forward to living here after time away. There's no place like home base. It's the kind of house I would've liked to grow up in. So I grow up in it now. It looks to me like the place you could live a normal life in. Rustic eccentric living. Studied rustic, of course. The Chaparral can give me a sense of belonging. Not an easy sense for me to experience, as I tend to be fairly restless. Nervous even. So I figure if I can't be relaxed, my house can be. Maybe it's my better half. Someone once asked me if birds helped me dress and squirrels and mice polished my shoes at night. I said I certainly hoped so. And elves helped me write this piece, while Rumpelstiltskin corrected the spelling. And as he corrected it, he sang this lovely song:

Your once-upon-a-time is up
Prince Charming's been abducted
Tinkerbell's on angel dust
The Matterhorn's erupted

Your once-upon-a-time is up
Tammy's talking dirty
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Hans Hedberg on the Côte d'Azur
continued from page 179

this yellow.' I would explain that it was very hard to do, but in the end we'd try. I'd prepare him a little palette of unfired glazes and explain that the gray would turn reddish, the green would turn red, and so on.

" 'Fine,' he would say. But in two minutes he'd forgotten everything. In the end I suggested that we work in black and white with only a few splotches of color. He liked that idea, and it worked. That's how we made the rooster that was exhibited at the Museum of Modern Art."

When Picasso came to visit Hedberg's studio, the ceramicist was working with a fossilized fish. Hedberg made a plaster cast that he sculpted with a knife to get a positive image. He then pressed clay onto it and showed Picasso the resulting imprint. Picasso found it very beautiful. He amused himself by repeating the operation over and over, each time exclaiming, "It's beautiful!"

A few days later a friend telephoned to say he'd had lunch with Picasso in a restaurant at Golfe-Juan. They were eating sea bream when suddenly Picasso had an idea. "We're going to take the fish bones, go to my studio at Vallauris and make a Hedberg!" At Vallauris, Picasso laid the bones on a big plate and made a plaster cast—and that's how his famous ceramic fish was born.

Of all the memories contained in Hedberg's studio, the most cherished is represented by the table where he works—a sculptor's table that was once Renoir's. "You are the only person I would consider giving it to," Renoir's son Claude (also a potter) told him, around the time Renoir's outdoor studio at Les Collettes was being dismantled.

As a change of pace, several times a year Hedberg feels the need to return to Sweden. There he takes long walks in the forest in search of forms to which he can apply his glazes. Sometimes he stays at his seaside bungalow that looks out across the Baltic toward Finland. Eggs left in the sand by sea birds and the rounded stones polished by the sea's unending motion become inspirations.

When he is not working, Hedberg is an avid sportsman—a hunter, fisherman and champion skier. Every day he rises at seven and spends an hour and a half doing calisthenics or jogging. And he always finds time to visit with the friends who come from all over the world to see him.

Above all, Hans Hedberg is an invincible optimist who brims with good humor and warmth. "You have to be an optimist. If you aren't, you can't create." He feels that every artist should acquire experience on his own, the way he did. "Because you're never ready, never," he says. "And the fact that you're never sure is what gives rise to experiment."□



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A COUNTRY DIARY

Summers with Charlotte Aillaud
continued from page 188

They hold a lot more than you think.

Friday afternoon: Our car pulls up to the gate, which is trying to withstand the stranglehold of a wisteria vine. The sharp scent of new-mown grass rises from the lawn; all you can hear is the faint hum of bees in quest of honey among the linden blossoms. Watch out, I tell myself—it's true what they say about the calm at the eye of the storm. Indoors, we flick the button that controls the boiler. Nothing. A recent storm has flooded everything, and we're obliged to call on the village fire department (in France, firemen are called on to remedy all kinds of domestic disasters). I paint them a vivid picture of my predicament: a houseful of guests and no hot water. They eventually show up, helmets and all, and set about doing what has to be done to reestablish order. We drink to their health many times over.

A second car pulls up, disgorging several dogs into the field, followed by as many children, followed by exhausted parents. I offer a tour of the garden and its delphiniums, roses, ferns (transplanted from the woods) and white peonies. I attempt a few bouquets for the guest rooms, despite the children—who help by cramming dandelions into the vases. A survey of the baths shows that one of my worst fears is going to come true: The asthmatic plumbing will transform every ablution into a concert of *musique concrète.*

Friday evening, 8 p.m.: This is the hour when all white flowers render to the dusk the light they have stolen during the day. I sink into a chaise longue on the terrace. By the door leading to the sitting room I notice a curious object, a kind of immense cocoon of striking beauty. When I call out, everyone rushes to admire this objet d'art until the gardener identifies it as a wasps' nest. It must be destroyed at once. The children, all agog, run to look for the farmer next door, who sets this masterpiece of nature ablaze.

continued on page 224

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A COUNTRY DIARY

Summers with Charlotte Aillaud
continued from page 222

Saturday morning: A fine day. For tonight's party the tables can be laid beneath the chestnut trees. Without inquiring whether anybody needs a hand, the men embark on a tennis match punctuated by language that does not suggest that the spirit of fair play is in operation.

There are two sittings for lunch, as in a *wagon-restaurant*. The bell sounds for the children first, who don't respond, and an hour later for the grown-ups, who also take their time. This leads to a diplomatic incident. Conchita, the cook, has been ringing the bell in vain for ten minutes. She announces, as she does once a year, that tomorrow she's leaving—for good—since nobody here pays the slightest bit of attention to her. Upon investigation, it turns out that she has made soufflés, and they cannot wait. I placate Conchita, call the entire household sternly to table, and with peace apparently restored we lunch on the terrace.

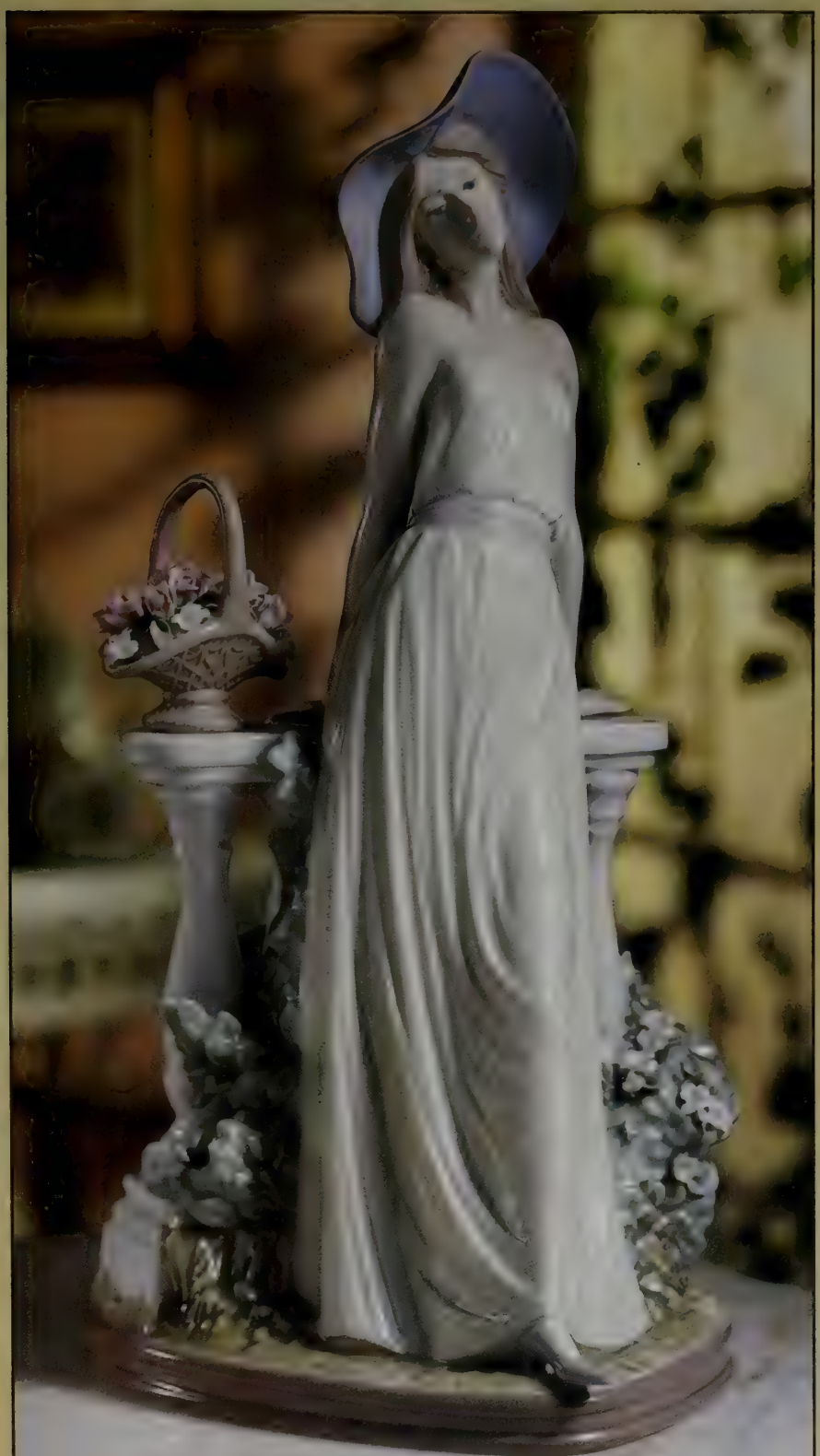
After lunch, the menfolk are firmly requested to help by repairing anything that has broken down, which means just about everything. I install myself beneath an apple tree—in that gracefully relaxed pose glossy magazines always choose for the lucky owners of country houses—and take up the novel I started to read three weeks ago. I'm promptly jolted from my reverie by the wails of five-year-old Grégoire. Caramel, the pony, has tried to bite him, undoubtedly fed up with having his mane pulled. Idyllic repose must be put off until tomorrow.

Saturday evening: In the twilight, the big tables with their bouquets and pink tablecloths make a handsome sight. We congratulate ourselves on our exquisite taste, confident that the magical effect will be further enhanced once the candles are lit. Finally, everything is ready.

The house breathes contentment through its doors, open to the garden. The children, dressed in white at the last minute, are scattered across the

continued on page 226

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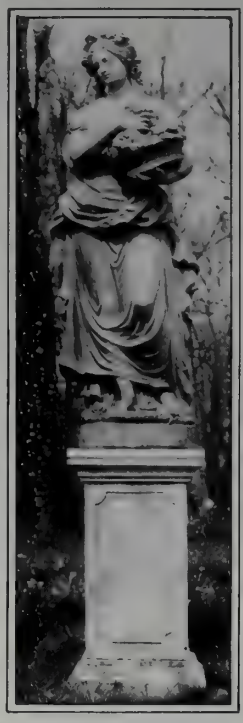
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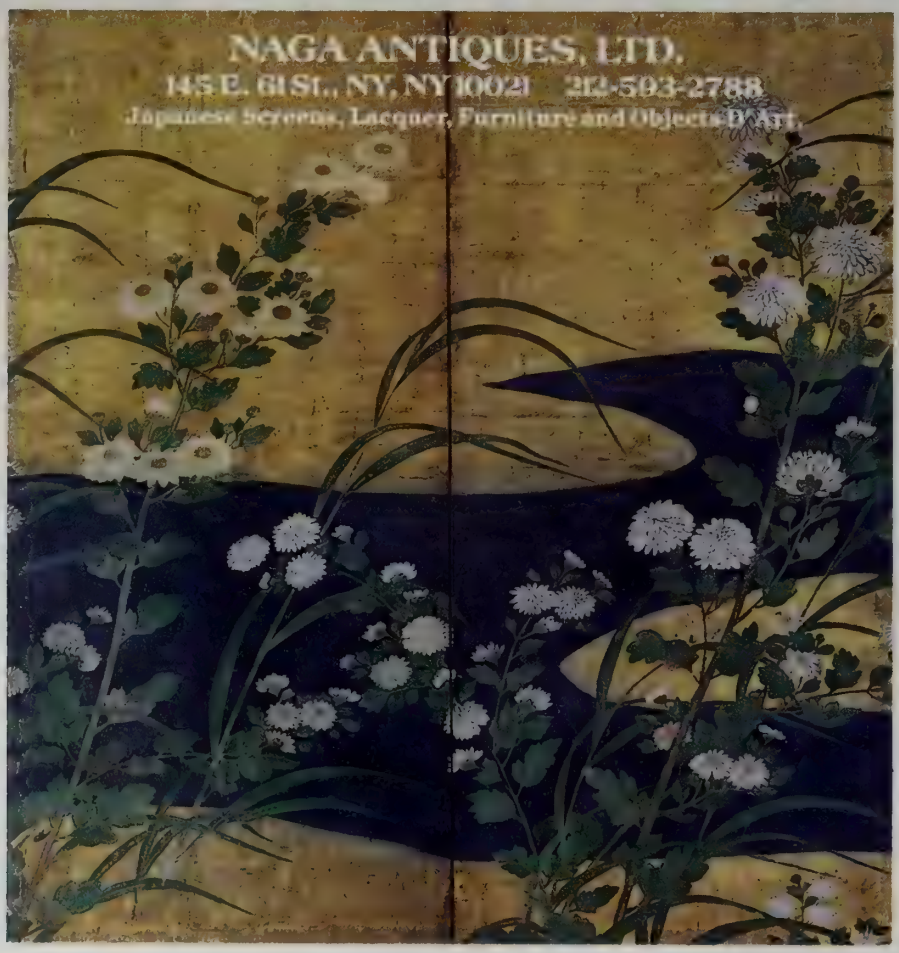
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A COUNTRY DIARY

Summers with Charlotte Aillaud

continued from page 224

lawn like narcissus. Our friends arrive in waves. I don't feel the least bit tired now, looking fondly on all the beloved faces who've shown up tonight. In the orchard I hear Pierre's hearty laughter. Hélène, like a fairy godmother, submerges the children in presents. I watch Clara, her countenance as shining as the peonies, and reflect that it is only the country that can imbue certain of life's moments with such sweetness.

A chill spurs everyone to gather in front of a huge fire in the dining room. Conchita's dinner was greeted with an ovation, and, like Queen Elizabeth on her balcony, she has deigned to make an appearance. The younger guests go off to dance in the sitting room to their impossible music. Then, one by one, the cars drive off into the night. I wander across the lawn beneath a shower of stars. Tomorrow promises to be another beautiful day. Ysé runs after me, appearing like quicksilver in her white billowing dress, to tell me how much she liked her party.

Sunday: We absolutely have to find the cat, who disappeared three weeks ago. The children set off into the woods calling, "Pantoufle! Come back!" Their efforts are in vain, but still they've found some mushrooms. They clamor for us to eat them tonight, but we choose throwing them out over collective suicide.

The house is oddly quiet, and a golden glow suffuses the landscape. I go up to my own spacious room to listen to a little music. Through the window that floods the bath with light I can see the white candles of the chestnut tree. From the sitting room below comes the sound of ice clinking in glasses.

Pantoufle has come home. Ysé wants to take a hedgehog back to Paris, but he manifestly prefers to remain in the country. Friends telephone to say it was a lovely party. The weekend is over; I'll need a day to recover. But the white lupine will be in bloom next Saturday—and it's a long time until then.□

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Sculptural Advertisements from the Past

continued from page 194

particular business establishment they advertised. The caliber of a sign often indicated the standing and success of the trader, so it was worthwhile to choose one that suggested the highest standards and qualities with which the establishment wished to be identified.

A really full bunch of ripe, well-formed grapes—preferably gilded—might suggest a tavern where the drink was tasty and the portions fresh and ample; a skimpier bunch, poorly crafted, would hardly do the trick. The spiral stripes of a barber's pole, symbolizing the trade at least since the fifteenth century, denoted bandages because of the barber's role as a minor surgeon; the way in which they were painted suggested something about the nature of the surgery as well as the shaving, so the more neatness and precision the better. Butchers' signs, a bit brazen by modern standards, showed sights like a running hog on top of a giant cleaver, but as long as the hog looked fresh and healthy, chances were that no potential customers would turn away.

There were signs for virtually every business. At best they epitomized what that business was all about. A ladies' apparel shop could be marked by a female figure whose clothing was of impeccable fit and the essence of good style. Not only would the carving be meticulous, but the painted finish would show just the right match of colors. An insurance company might identify itself with an image of the sun that suggested well-being, potency, optimism.

A maker of nautical instruments would often announce his wares with a sculpted mariner as compact and sturdy as the quadrant and compasses the shop packed into snug cases. And if a cobbler identified himself obviously enough with a boot, you can be sure it was a boot that looked as if it could withstand the roughest wear and would also enable you to issue commands that the most surly of horses would heed without question.

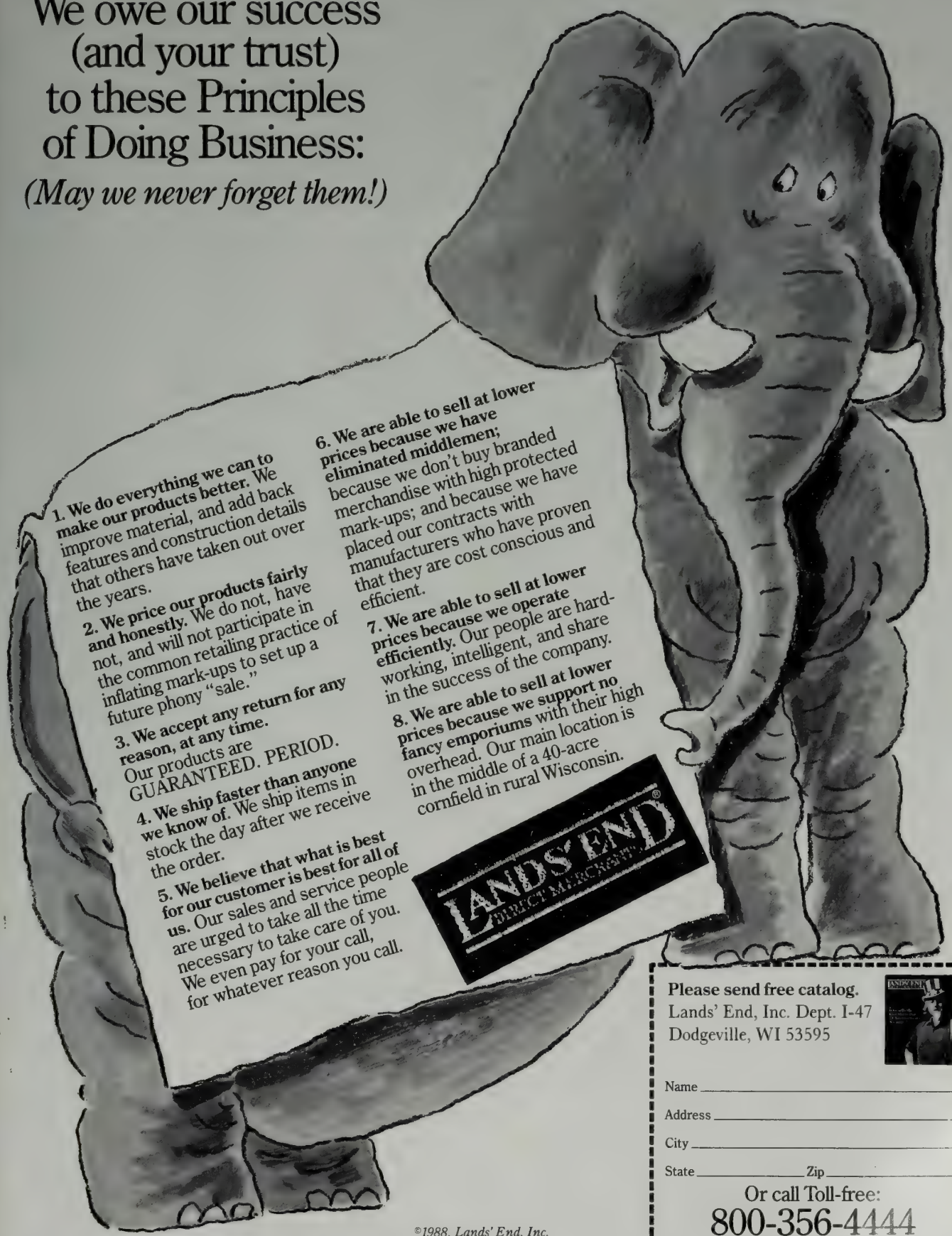
Even ornament did some salesmanship. The iron scrollwork supporting the trademark object could suggest the degree of nicety you might expect to find within the shop. On some unconscious level, the customer faced with playful and graceful curves cannot help but receive some suggestion of the sort of care we prize highly in a service establishment. And the indulgence in embellishment was a clear touch of class.

There are times when one would think that the anonymous maker of the finest of these trade signs had just come from careful study of the ornament on the finest Louis XV furniture or the sculptural richness of ancient Greek figures. They could at times achieve a decorative inventiveness, or a vitality of their image making, of astounding quality. In an era when large corporations have only recently come to understand the magnitude of the role of fine art in their public identity, the trade signs of over a century ago are stunning reminders that true art—imaginative, well made, divulging a strong and genuine sense of purpose—has long been a pivotal tool of business. Commercialism at its best offers diversity and color that are a rich and essential part of our existence. □

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Charles Moore
continued from page 201

In the Sea Ranch tradition, the house is sheathed in unpainted vertical siding. There is no exterior color, although there are white-painted moldings made of two-by-two boards, and huge white sliding panels, like great barn doors, that cover the sliding glass windows when the house is closed. (There was a particular irony to the architect's use of white, which violated the Sea Ranch design guidelines that he himself had helped to write many years ago. Moore, who says he has always felt the guidelines were more restrictive than necessary, had to win the approval of Sea Ranch's design committee for the white panels.)

The façade gives the impression that the house is a single mass, bent slightly in the middle. In fact, there are really two buildings: a main house and a tiny guest wing, separated by a small courtyard. The stretched-out façade bridges the courtyard to join the two parts together and then stretches some more to become a gateway to the parking area at the end of the house. The courtyard is an exceptionally strong outdoor room, trapezoidal in shape—a miniature version of an Italian piazza, rendered in wood. Indeed, the vista up to a small light tower at the corner of the main wing, and the changing level of the courtyard's terraced decks give the space the feeling of a hill town. It is the kind of architectural element that Charles Moore at his best is able to produce—highly active spatially, yet serene.

The courtyard gives access to both the guest wing and the main house. The door to the main house opens right into the major living space, a high room that has a roof slanting up to the corner light tower; three steps seemingly flung across the middle; an iron stove with chimney; and a wooden column supporting a system of wood trusses. There is some seating on platforms and some in chairs, but the effect is casual, and the orientation of the space is gently balanced

continued on page 232

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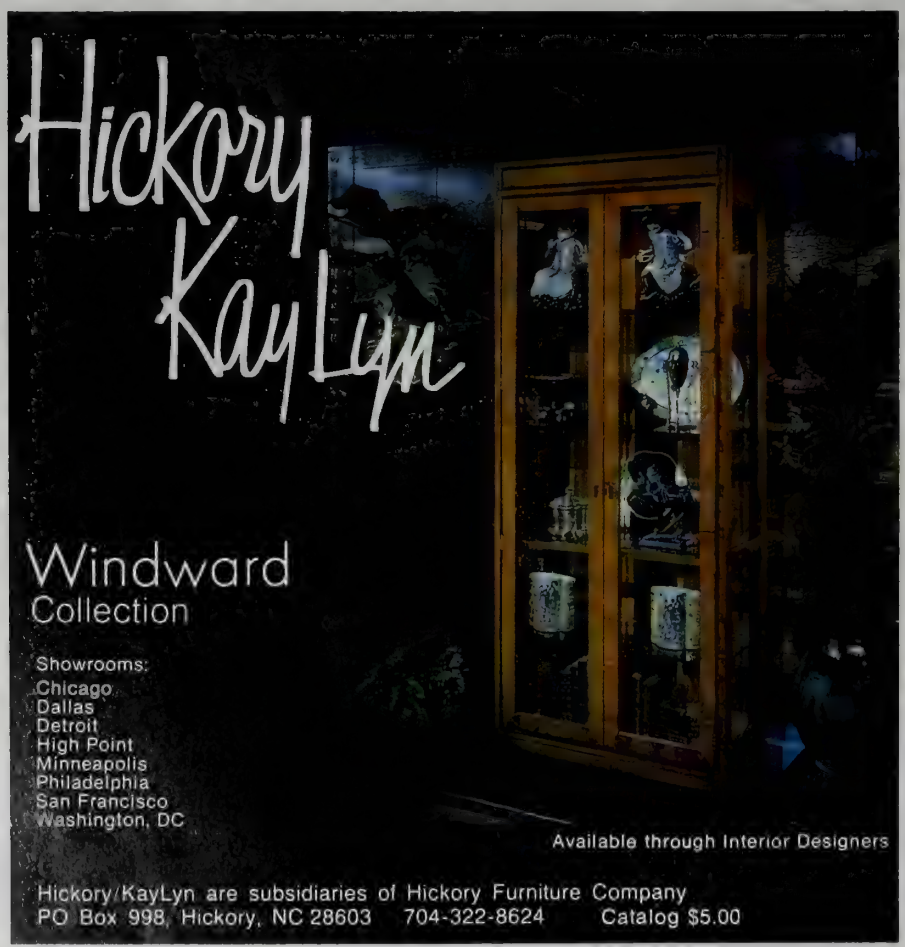


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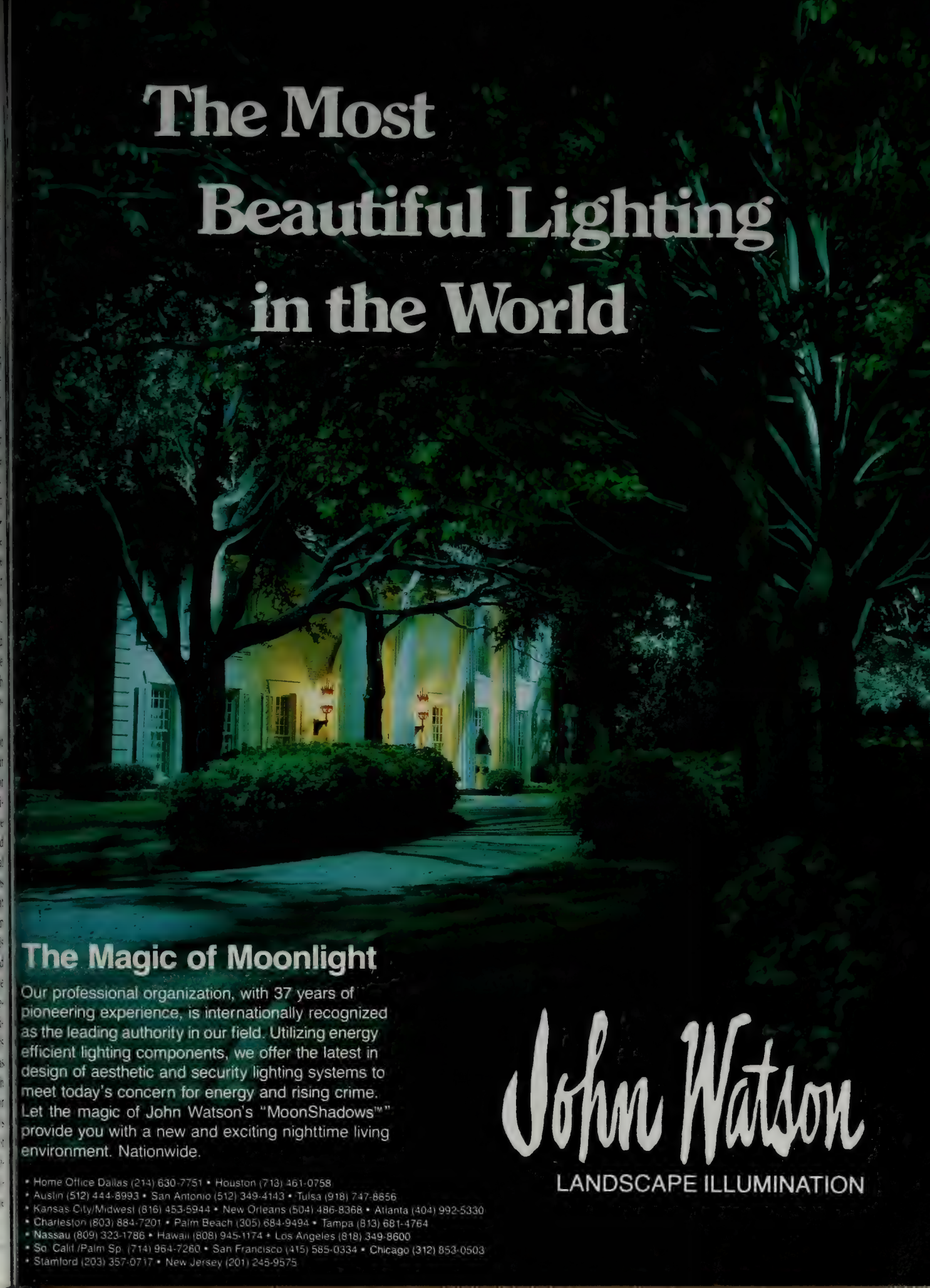


Charles Moore
continued from page 230

between the inward focus of the iron stove and the outward pull of the view to the ocean.

The space is loftlike in the sense of being open and informal, but altogether unloftlike in its indifference to simple geometries: It bends and turns, moves up and down. The upper level of this main space contains the dining table, which is set near a sliding glass door to maximize the view to the sea. Behind the dining area rises a two-story boxlike form—set at a slight angle and painted in a colorful zigzag pattern—that encloses the kitchen on the main floor and a sleeping loft above. From the living room, this form intentionally looks less like a wall than an object put into the large space—a huge decorated box; within the loft, there are not only windows to the outside but splendid views into the upper reaches of the main interior space. Back on the main level, a bath is beyond the kitchen, and at the far end of the long, narrow structure is the bedroom of the main house, which gives access to another, smaller sleeping loft over the bath.

This is a house that, like all of Charles Moore's work, emerges out of a love for both the simplicity of basic architectural form and the intricacy of invention. This house is one part cabin, one part highly mannered wooden castle; it is at once casual and studied. It is intrinsic to Charles Moore's appoach to architecture that he sees no contradiction between these two ways of building. There is great energy to this building, and there is also considerable calm to the manner in which it sits, like its predecessors at Sea Ranch, in utter deference to the ocean. Over the years some of Charles Moore's work has seemed to have had almost too much energy, to have been too busy. But for all its intensity, his work has always represented a search for some form of serenity, however personal. Two decades ago Charles Moore found an exquisite serenity at Sea Ranch, and he appears to have done so again. □



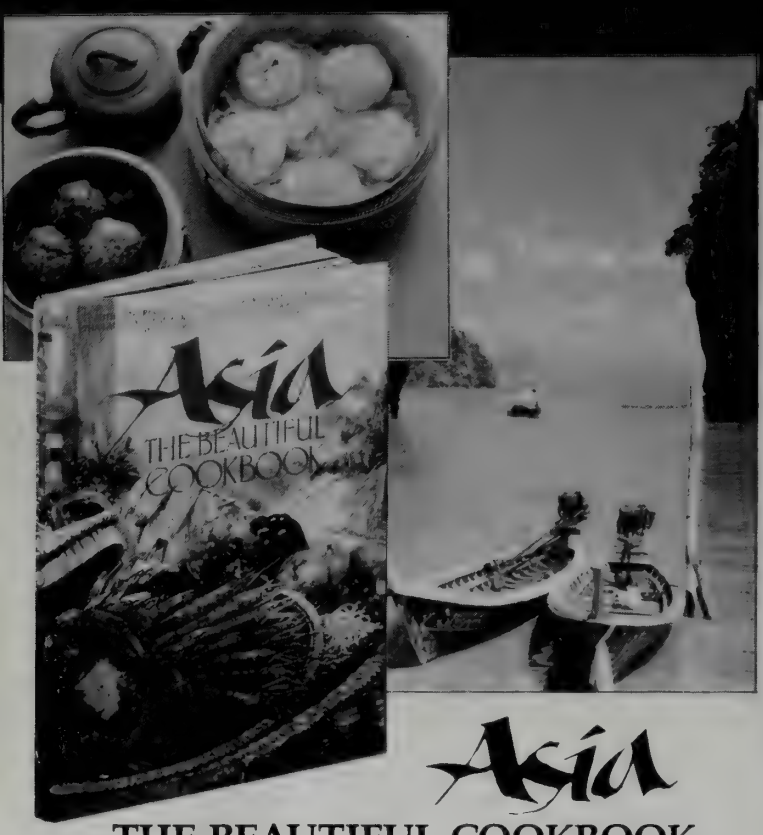
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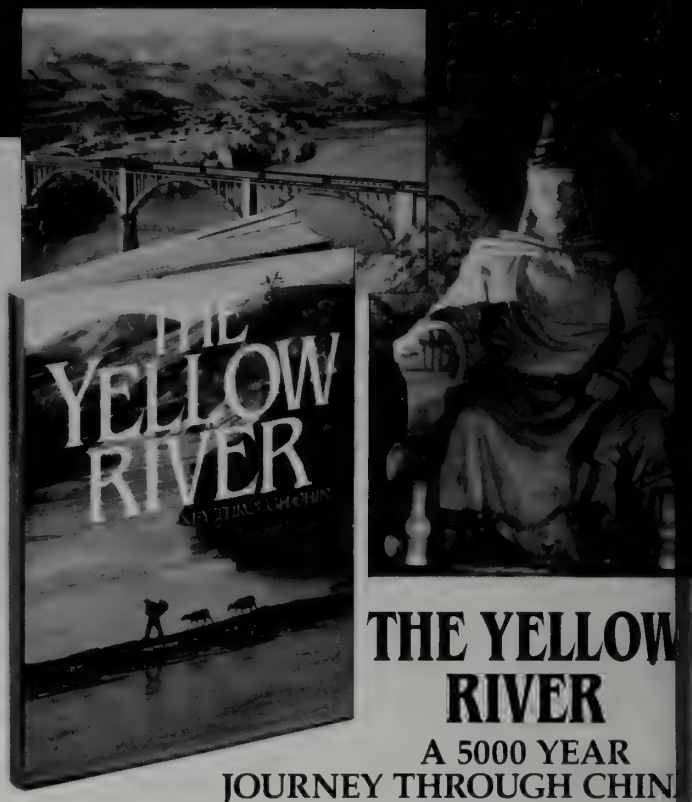
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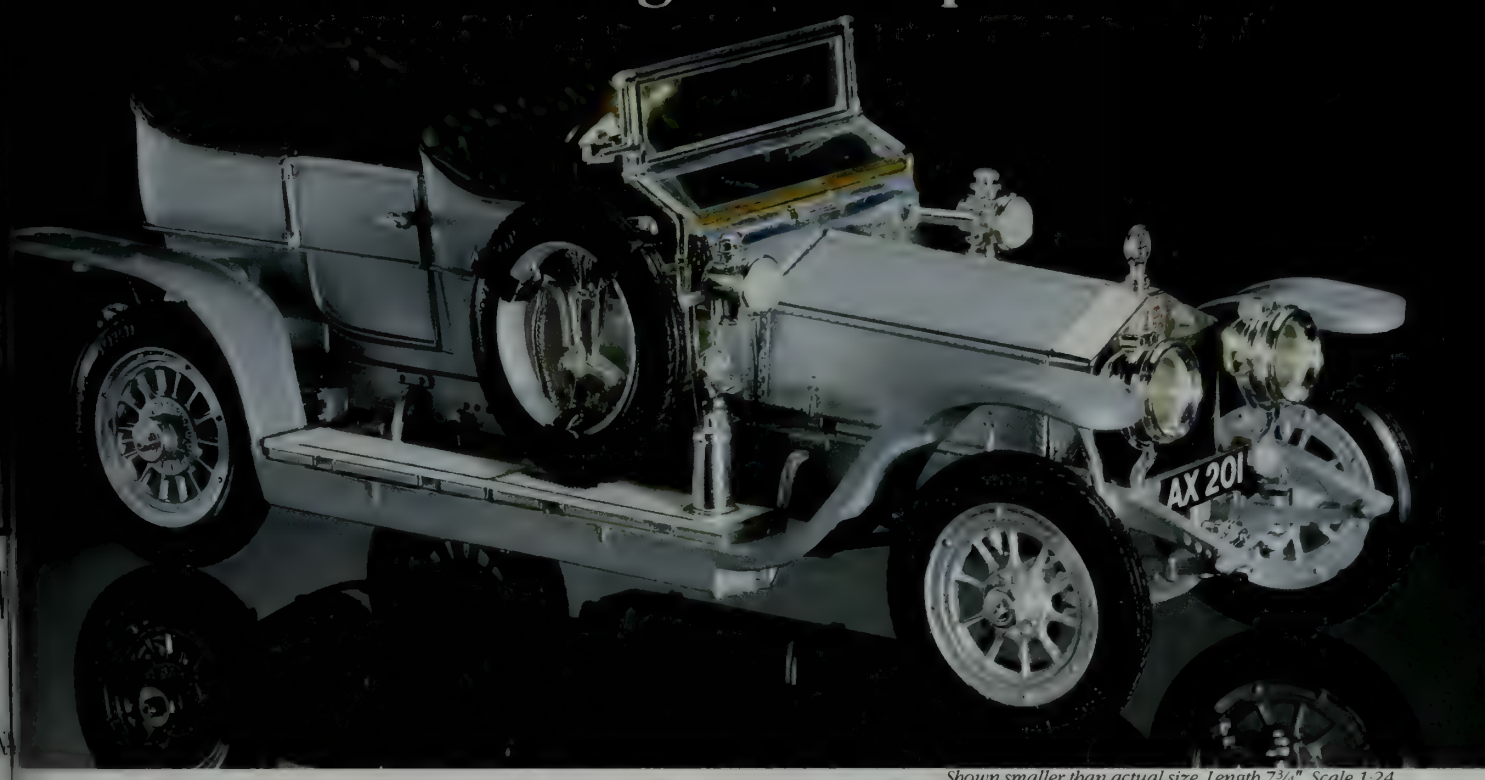
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Choreography of Steel

By John Gruen

APPROACHING the over two hundred acres of forestland in upstate New York where sculptor George Rickey lives and works, the visitor encounters a mesmerizing scene—the hillsides suddenly turn silver with a series of glittering metal structures moving subtly in the wind.

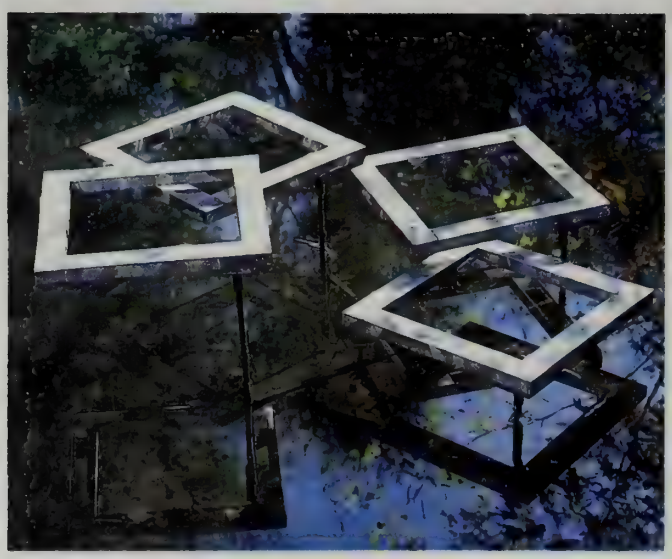
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PHOTOGRAPHY ALEC MARSHALL

Rickey, now eighty-one, has lived in New York for the past thirty years. It is there that he has forged the vast oeuvre that has brought him international renown. His work is represented in major museums and private collections throughout the world, and he has completed many outdoor commissions at public sites throughout North America, Europe and Asia. Among his many current projects is a piece that will stand in front of the New National Theater in Rotterdam.

A man of quiet and thoughtful disposition, Rickey has had a life and career charged with diversity. At the age of five he moved with his family



George Rickey's *Space Churn with Octagon II*, 1971–72 (top), and *Four Open Squares Horizontal*, 1983 (above), are two of the many stainless-steel works animating the artist's property in upstate New York.



"In my work the objective, finally, is to make everything look simple," says George Rickey (above) of his kinetic sculptures, each of which is painstakingly engineered to move in an ever-changing choreography.

continued on page 242



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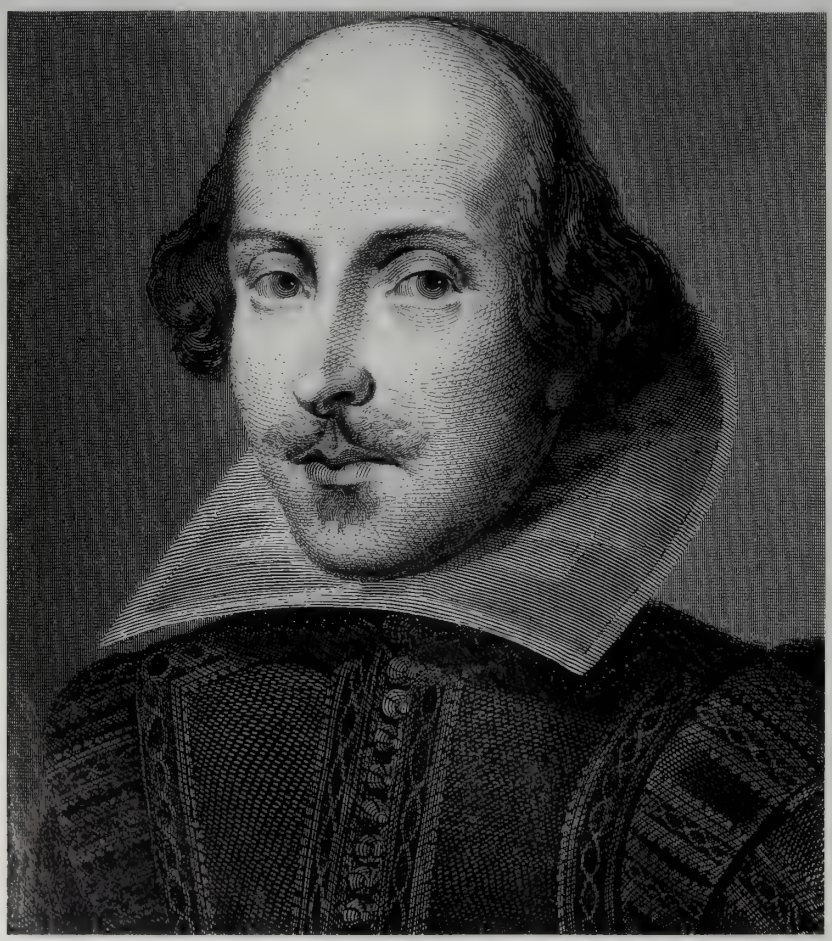
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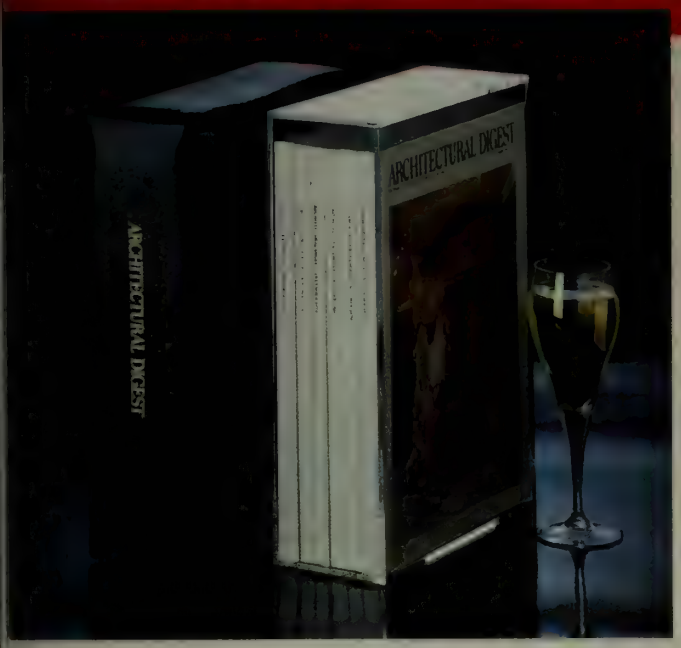
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Choreography of Steel
continued from page 238

from South Bend, Indiana, to Scotland, where his father, an engineer, worked in a branch of the Singer Sewing Machine company. The Rickeys settled in Helensburgh, and there young George received a British public-school education, studying mathematics, physics and chemistry. All the while, he was developing a passion for drawing and made frequent visits to museums and galleries in Edinburgh and Glasgow.

At nineteen Rickey was admitted to Balliol College at Oxford, where he studied history. Although a diligent student, he still found time to enroll at the Ruskin School of Drawing and Fine Art, housed in the Ashmolean Museum near Balliol College. His teachers there found him remarkably talented and suggested he make art his life's work. "You must go to Paris," said Richard Carline, his most ardent champion at the Ruskin School. "England does not hold what you need."

"Of course, that quite turned my head," recalls Rickey. "But my Yankee common sense said that I should first get my credentials at Oxford—which I did. I graduated with honors in history. This done, I resolved to go to Paris to see if I could become an artist. My family was appalled. My father thought I had gone mad. But I was insistent, and off I went. The year was 1929 and I was twenty-two."

In Paris, Rickey enrolled in the Académie Lhote, and for the next eight months studied the academics of Cubism under André Lhote. He soon emerged a fledgling Cubist, but the style finally proved restrictive. Setting out on a course of further exploration, Rickey studied with Léger and Ozenfant at the Académie Moderne, simultaneously immersing himself in the Paris art scene.

In the summer of 1930, Rickey accepted an offer to teach history at the Groton School near Boston and sailed for America. It was the second time since the age of five that he had set foot in his native land.

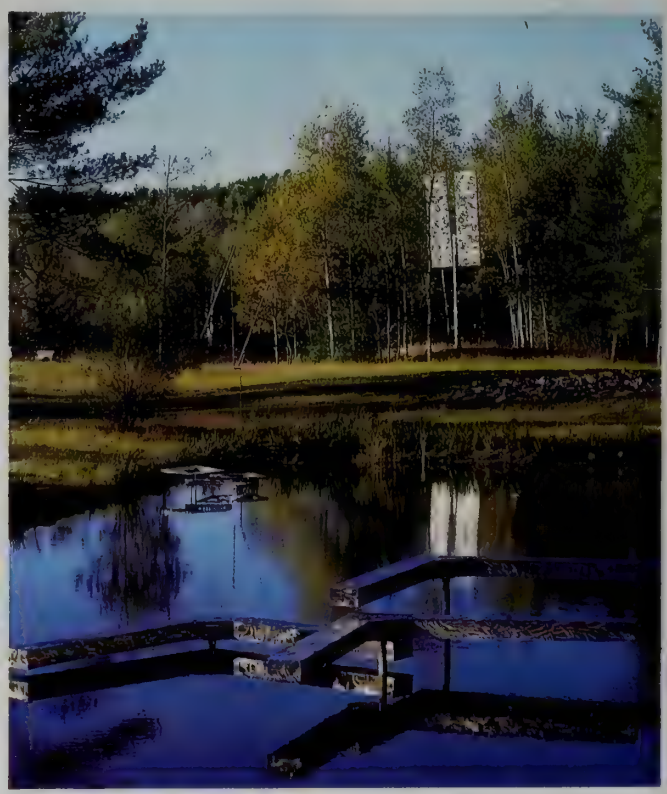
"I taught English and history at Groton for the next three years," says Rickey. "But I continued to paint whenever I could—Cubist things and portraits. At that time, I also met a young woman who became my wife. So there I was, teaching, painting and being married. But after three years I realized that I needed to paint full time, so I left Groton in 1933 and returned to Paris."

The sojourn proved short-lived. Although Rickey had work in two shows, money was running out and his marriage was breaking up. He knew, however, that art would be his life. After only a year in Paris, he returned to America—this time to New York City.

"First I work with drawings and small-scale models," says George Rickey. "This helps me to define both limits and freedoms." BELOW: *Ten Rotors Ten Cubes*, 1959–71, foreground; *Four Lines Oblique Gyratory II*, 1972, right; and *Three Squares Vertical Diagonal*, 1978, rear.

"Some of my influences are Calder, the Russian Constructivists, and my grandfather, a clockmaker," Rickey says. BELOW: *Three Right Angles Horizontal*, 1983, foreground; *Four Open Squares Horizontal Tapered*, 1984, left; *Two Rectangles Vertical Gyratory Up III*, 1970.





continued on page 246

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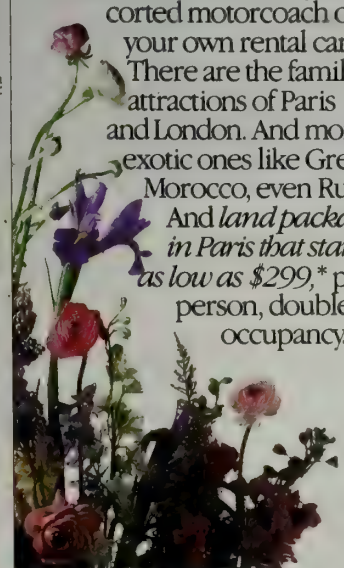


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Choreography of Steel
continued from page 242

Rickey became firmly entrenched in the New York art world, meeting such fellow artists as Philip Evergood, Kenneth Hayes Miller, Rico Lebrun, Arnold Blanch and Doris Lee. Exhibitions ensued, and for several years Rickey showed landscapes, still lifes, figures and portraits. Throughout the early 1940s, a series of teaching posts kept him financially afloat. Then, with World War II in progress, Rickey was drafted into the Army Air Corps.

"It was an event that dramatically altered the course of my life," the artist remembers. "It seems I had great mechanical aptitude, and was sent to Denver, where I was taught the operation and maintenance of hydraulic gun-control turrets for aircraft. Eventually I mastered this highly complex métier and became an instructor on the electronically controlled aspects of the B-29 aircraft. Then I was transferred to Laredo, Texas, where I did research and development. I managed to rent a studio there to continue painting, and also found myself constructing things that resembled the work of Alexander Calder."

Following his discharge from the army, the artist met and married his present wife, Edith Leighton, and in 1949 accepted a post as associate professor in the fine-arts department of Indiana University in Bloomington, where he remained for six years. It was in Bloomington that Rickey became a sculptor. Profiting from the technology he had practiced in the army, his inquisitive mind began to yield an art that would soon garner serious attention.

While Rickey's first pieces unquestionably owed their strongest debt to Calder, he recognized that Calder was principally interested in shape, whereas his own work was open to other possibilities, both actual and theoretical. Rickey thus set about clarifying and emphasizing his interest in movement—which he wanted to be the operative factor in his work.

"I embarked on endless experiments and found that I had both to eliminate and to add," he says. "At one point it became clear to me that movement is an equivalent to color—so I eliminated color. The object was for the pieces to perform as they could, and I wanted their movement to be slow, unhampered, deliberate—but at the same time unpredictable.

"As for shape, I wanted only the most ordinary shapes—simple, hackneyed, geometrical. I wanted whatever eloquence there was to come out of the performance of the piece—never out of the shape itself. What was paramount was that I never considered making any sculpture that didn't move. In fact, I didn't care whether it was called sculpture or not. I didn't classify myself."

Though he has been heaped with such honors as election to the American Academy and Institute of Arts and Letters—and, last year, to the prestigious Akademie der Künste in West Berlin—George Rickey remains a modest, gentle man. When not at work with his welders and master engineers, he lives quietly and unpretentiously with his wife in a circa 1840 farmhouse. There the Rickeys have raised their two sons and surrounded themselves with an arresting collection of primarily German Expressionist works—by Kokoschka, Beckmann, Kirchner, Corinth and Nolde—as well as with a rare array of pre-Columbian and African objects and Peruvian textiles. Edith Rickey has filled the house with an assemblage of antique furnishings ranging from Queen Anne to Biedermeier and Shaker.

"I'm eighty-one, and lucky to be in general good health," says George Rickey. "I can hear and I can see and I've still got my teeth. I don't think about my age. It's just a number and, besides, at eighty you stop counting. I do know time is limited, and I feel I must put all my energy into sculpture. That's because I have a lot of unfulfilled hopes in sculpture. It pushes me each day into tomorrow quite happily, because there's always something new I want to get going on." □



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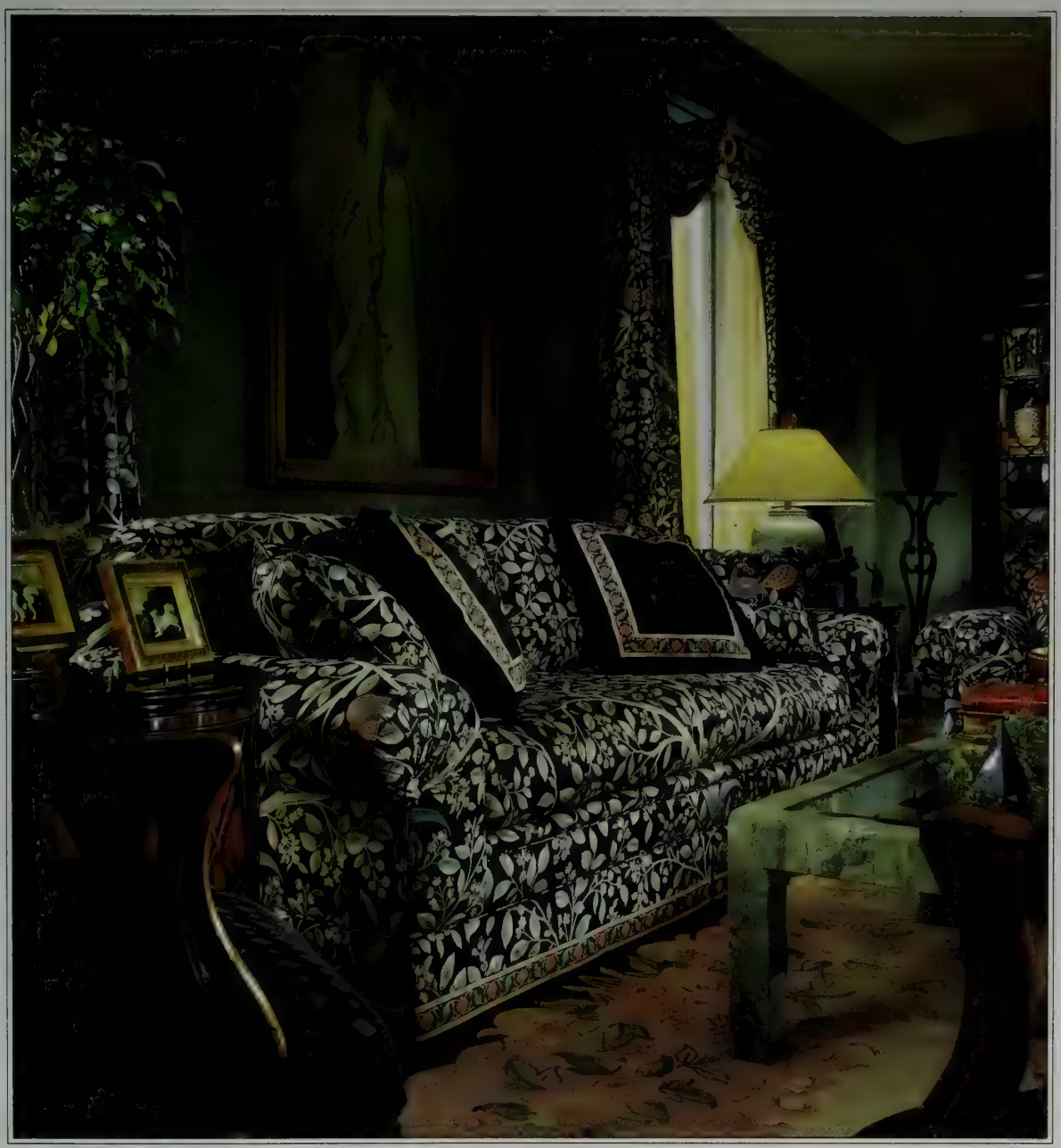
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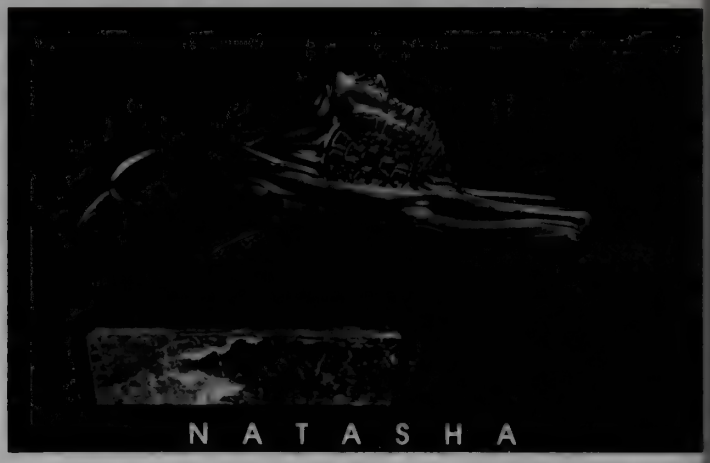
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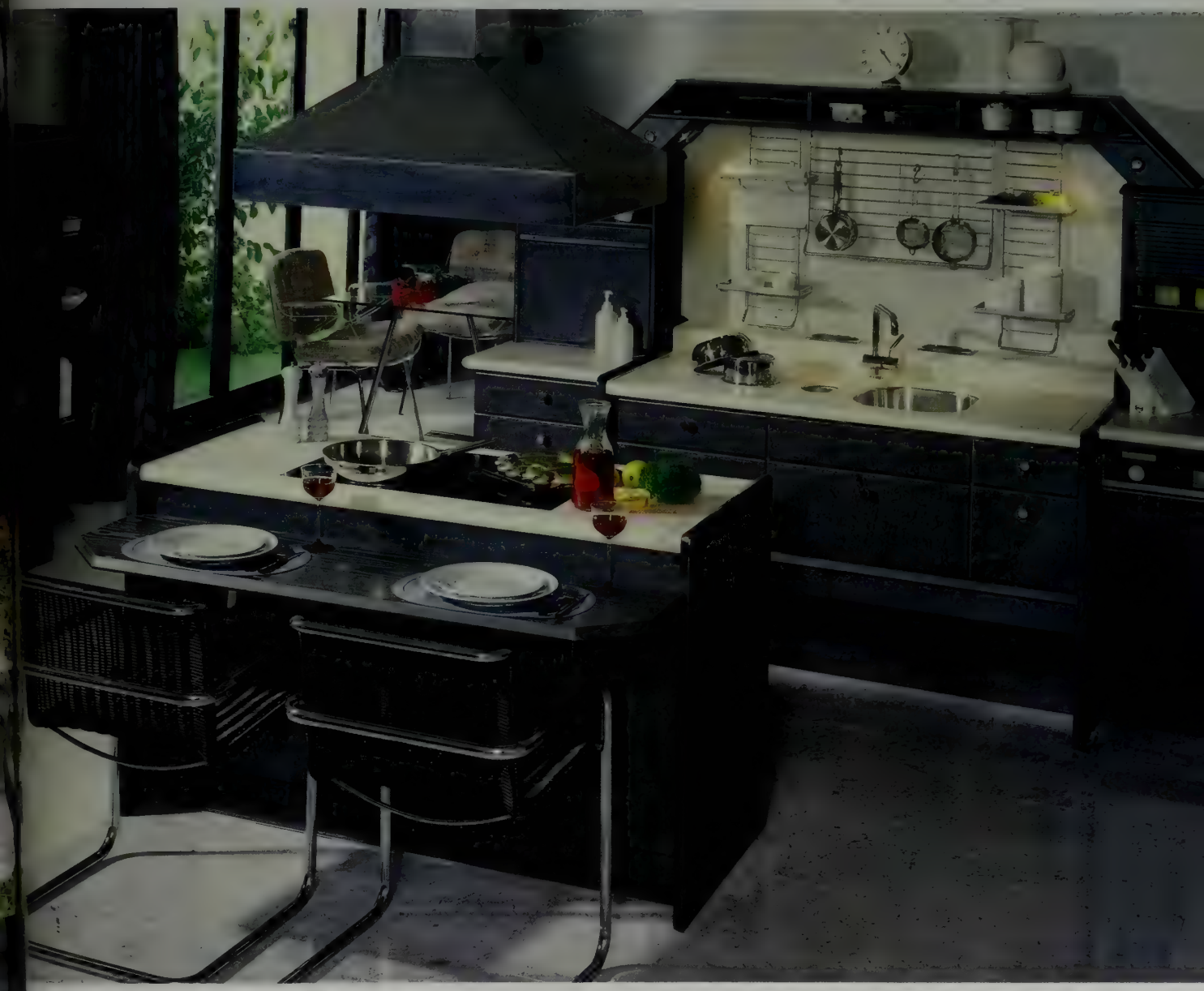
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A Folk Art Sampler at America Hurrah

By Richard Conniff

BACK AROUND 1968, WHEN he was a stockbroker and she was designing clothes, Joel and Kate Kopp began to develop what the art and antiques world then regarded as a puzzling and possibly fatal attraction to the textile folk art of American women.

The condition, it turned out, was persistent. At a time when some dealers valued quilts mainly as packing blankets, the Kopps accumulated so many that the boxes turned their apartment into a warren of tunnels. They did a few shows and opened a small shop, and every Saturday they made buying forays into the countryside.

"In those days," says Joel Kopp, "you could go to a market like Shupp's Grove in Pennsylvania and out of these station wagons would come incredible quilts, still in trunks. It was dreamlike. It opened at five A.M., and in the mist these dazzling things would start appearing on clotheslines strung between the trees." The Kopps bought till their own station wagon sagged, then headed back to New York for a Sunday of selling.

At America Hurrah Antiques, the shop they now keep on Madison Avenue, the pace is somewhat statelier; the quilt has long since been established as a worthy art form, and as the leading dealers in the field, the Kopps seldom need to make buying trips. But a visitor there soon happily discovers that the Kopps' condition—their fever for textile folk art—rages on unabated.

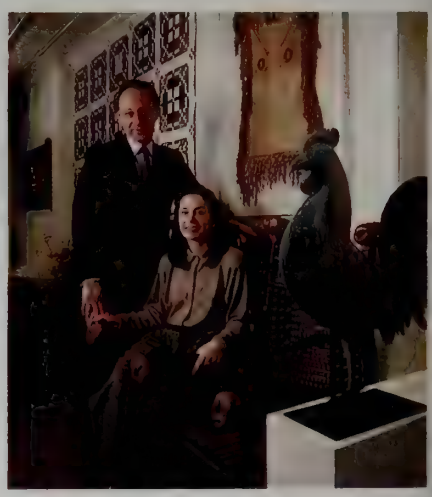
As they unfold quilts for inspection, husband and wife keep up a bubbling dialogue—on the relative contributions of rural versus urban women, or on the freewheeling character of American folk art, or on the techniques of textile printing in the nineteenth century. When they get too enthusiastic and the talk starts coming from both sides at once, Joel says, "You take your five minutes, then I'll take mine." Their condition isn't merely persistent; they make it contagious, too.

The quilts help, of course. Beginning with the groundbreaking Whitney Museum show of 1971, critics have often noted that the graphic designs of quiltmakers foreshadow modern painters—here the shapes and subtle colorings of a Josef Albers, there the stripes of a Kenneth Noland. (Kate Kopp once described a flag quilt to a *New York Times* reporter with the phrase "Jasper Johns, eat your heart out." To her chagrin, it ended up in the story.)

"But it goes on for layers and layers beneath the graphic," she says, kneeling, with her shoes off, at the other end of a Baltimore Album quilt made in the mid-



PHOTOGRAPH: FELICIANO



"We began with quilts," note Kate and Joel Kopp (below), owners of America Hurrah in Manhattan, "and then moved on to other folk art." The J. Howard & Co. rooster weathervane is circa 1860. LEFT: The circa 1920 life-size figure was carved by a Penobscot Indian in Maine. It stands before a circa 1845 Variable Star quilt; an appliqué quilt is at left.

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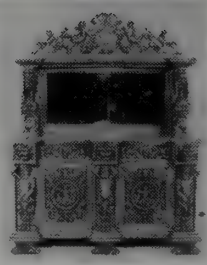
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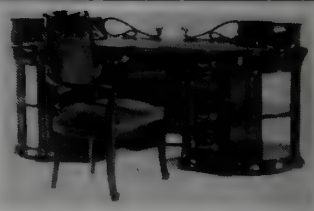
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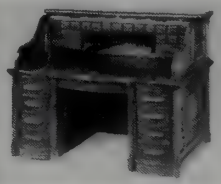
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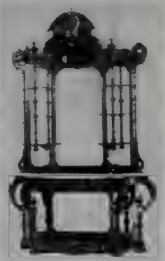
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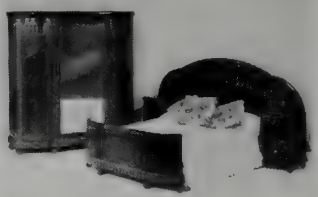
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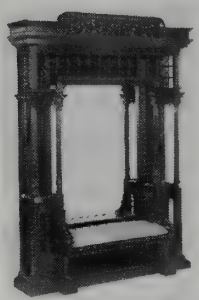
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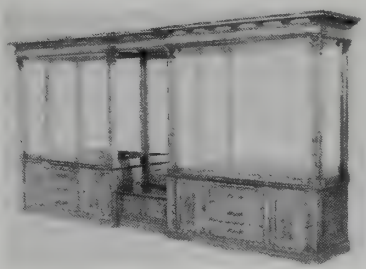
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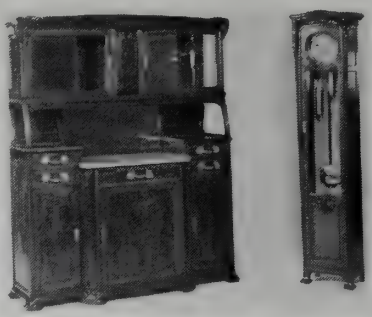
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nineteenth century by Mary Evans, regarded now as one of the great quiltmakers. "You have to get close to the quilt. A great quilt will have beautifully chosen textiles and beautifully proportioned pieces." Thus, for the subtle shadings in the wing of a small bird, Evans used a piece of ombréed French fabric, fading from light indigo to the color of the sky at dusk; another bird's trailing tail feathers are constructed from a dozen or more overlapping pieces of printed cotton. A zinnia, brilliantly printed on chintz, stands in a lush bowl of flowers, and at the quilt's four corners, strawberry clusters of red cotton embroidered with yellow stippling interrupt the twisting-vine border. "The whole thing becomes a symphony," says Kate.

Joel Kopp here interjects that, despite the scrap-bag myth, women planning to work months or years on a quilt did not generally use whatever material came to hand. Evans happened to have access, through a Baltimore textile family, to the best fabrics in the world. Kate adds that the boom in quiltmaking in the middle of the nineteenth century occurred largely because textile mills were suddenly pouring forth fabrics of extraordinary quality at modest prices. The vegetable dyes, the copper-roller printing ("like etchings on fabric," says Kate), the fineness of the spinning, all made for a richness of effect modern quiltmakers cannot hope to duplicate.

The customary needlework apprenticeship of the time also equipped women with an artist's mastery of technique. "The girls started with samplers," says Kate, standing now over a white-on-white stuffed-work quilt, "and they used needles so thin you wouldn't believe there was a thread fine enough to go through it. They went from one weave hole to the next and learned such a refinement of stitching. I don't know how their eyes lasted."

"These things weren't made at twelve noon," Joel adds, "but at the end of the day when they'd churned the butter and done eighteen million other things."

Kate demurs: "I think this one was made by a wealthy woman. I think only a wealthy woman could have taken the time." The quilting—the decorative stitching holding together the layers of the quilt—is elaborate enough, forming grapes, pineapples, flowers, and a cornucopia in the center. But the quiltmaker then created a bas-relief effect by gently pushing away the fabric at the back of each small decorative detail and stuffing in cotton batting. The best quilts, Kate says, "were tours de force by women who had no other means of expression." She hesitates over the white-on-white quilt and, half to herself, adds, "It's the most silent, beautiful thing that just makes you crazy."

What's most appealing about the quilts, she says, is that they were made for love, most often for someone in the quiltmaker's family. "You can't duplicate the soul," she says. And the individual quiltmaker's soul often unfolded in her work. "Sometimes it's passionate, sometimes it's tight, sometimes you know it was a happy woman, and sometimes it's horribly depressing," she says.

"In many ways," says Joel, "quilts were really their

RIGHT: A circa 1835 Star of Bethlehem quilt provides a background for a late-18th-century Delaware Valley ladies' armchair and an early-19th-century cradle. BELOW: A watercolor theorem with inset lithograph from the War of 1812, top left, hangs above baskets, a doll's bed, other theorems, and a Sioux beaded bag and boy's vest. At top right, a circa 1822 watercolor memorial. Below it is a needlework family record.





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diaries, lasting records of their lives."

"And when you get that feeling," Kate says, "I think it's a success as a work of art."

The couple's tactile fascination with fabric has led them to champion other neglected folk art forms. They staged the first show of hooked rugs at the Museum of American Folk Art in New York in 1974, and their memory of it comes out in alternating exclamations, like critical blurbs: "When you put them all together the effect was so wonderful," "A joyous experience," "Complete freedom of expression," "Real innocence." More recently they've become interested in the decorative arts of American Indian women. (Kate is scathing on the values of collectors in the field: A man's war shirt might sell for $30,000, while an equally beautiful woman's blouse goes begging at a sixth of the price.) They've specialized in the corn-husk bags of the Columbia River plateau, with their subtly variegated colors.

"The things we fall in love with are the tactile, handmade things, and it happens that they're most often made by women."

"The things we fall in love with," says Kate, "are the tactile, soft, handmade things, and it happens that they're most often made by women." Then, inevitably, she circles back to quilts: "When you think of what a woman put into these objects—the love and the effort. They created these extraordinary works of art, each quilt the different mind of a different woman, and then they put them away in a chest. It's a thrilling field, because I know until I'm ninety-five there'll still be things waiting to be discovered."□





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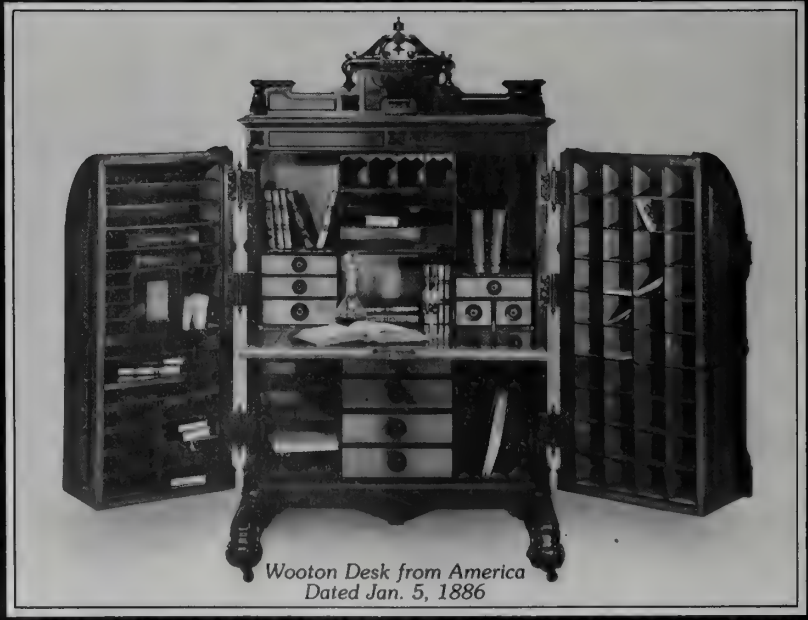
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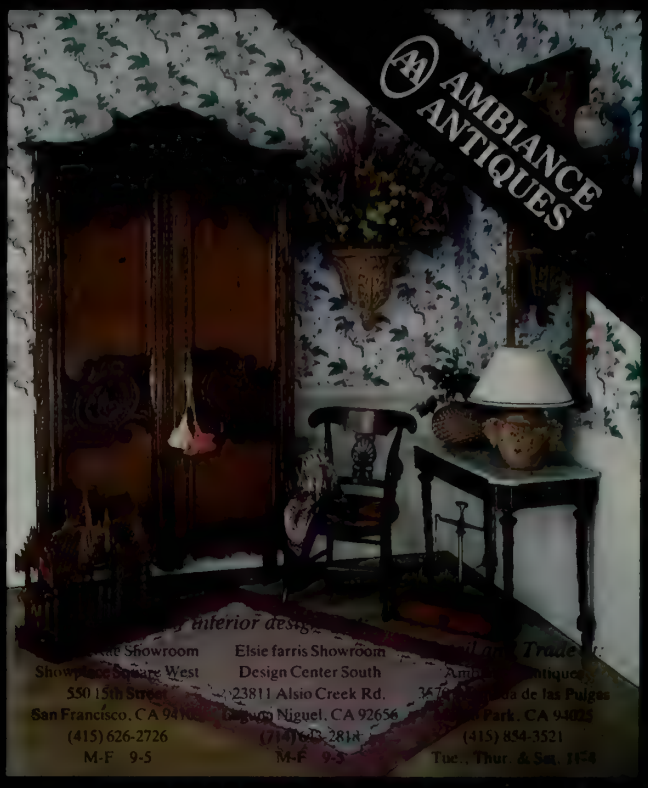
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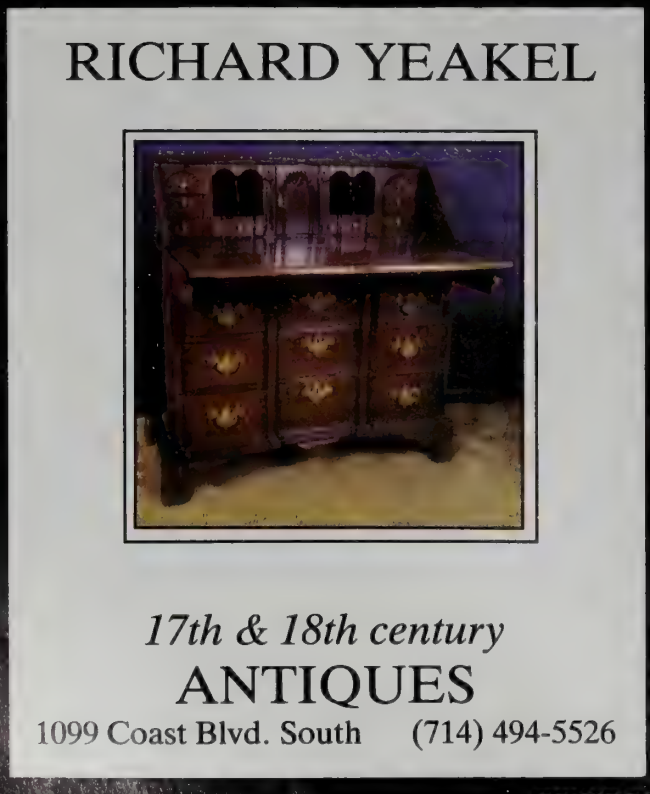
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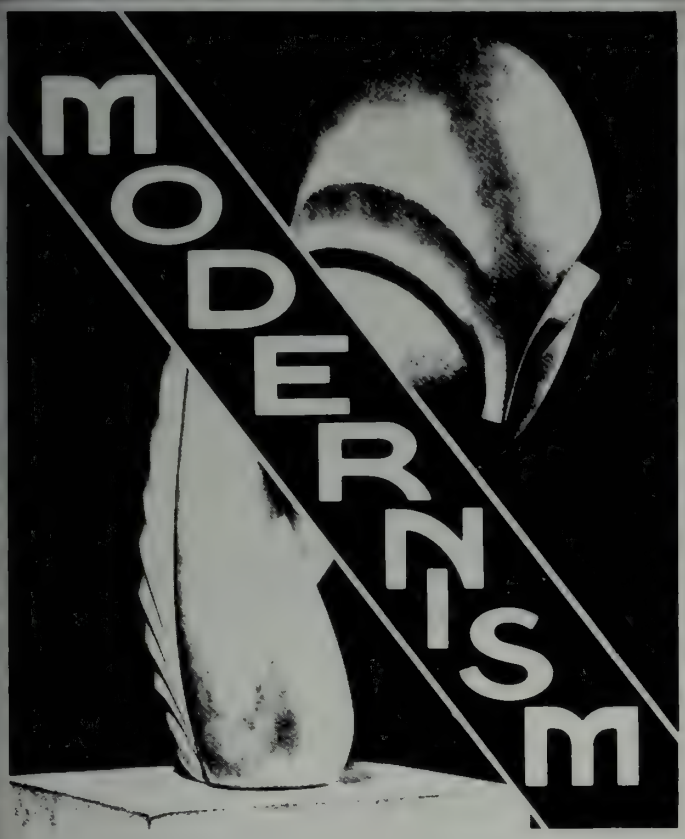
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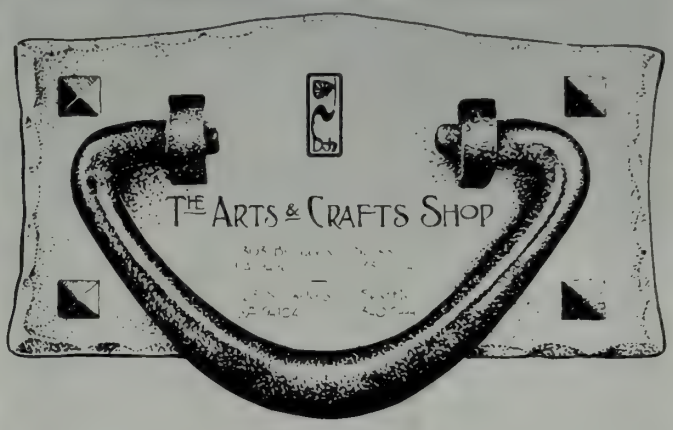


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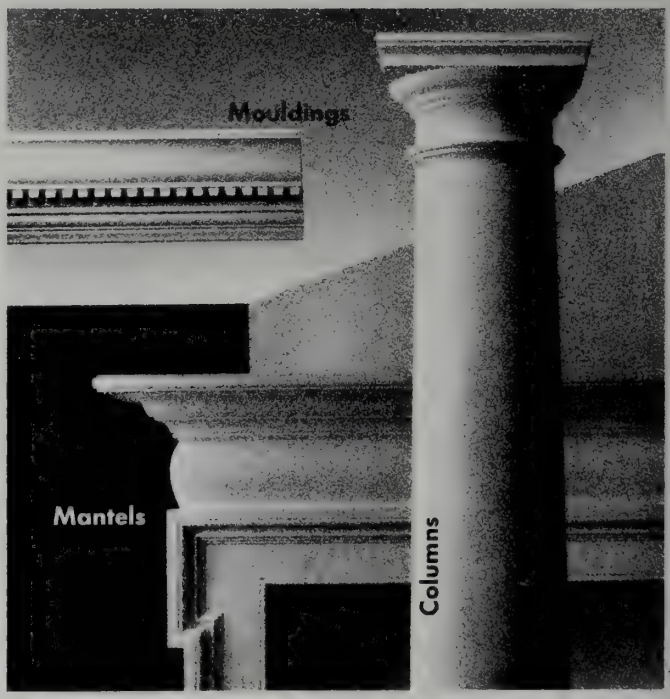
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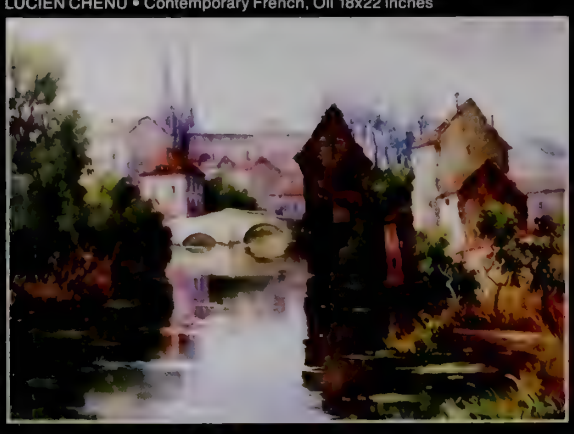


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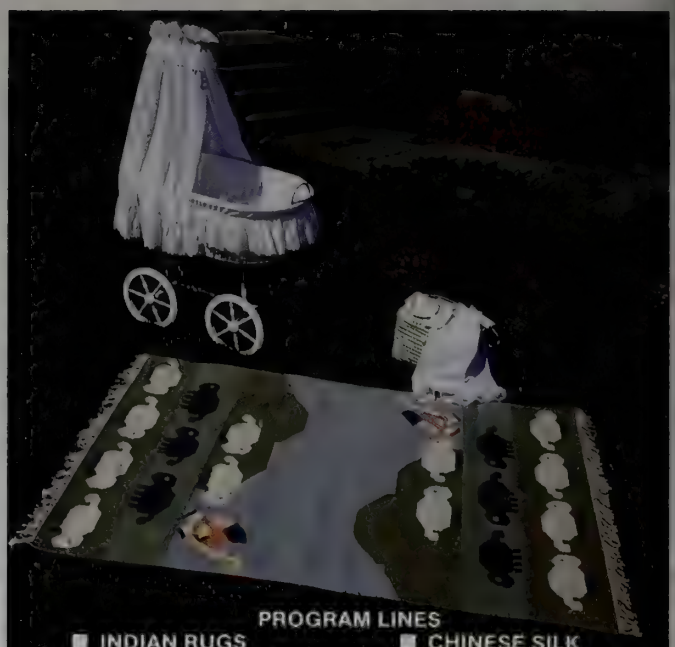


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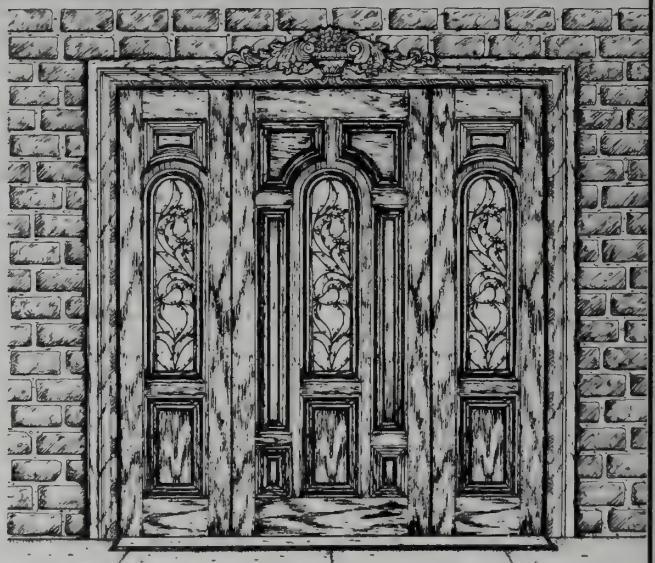
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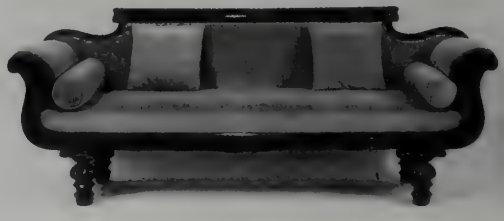
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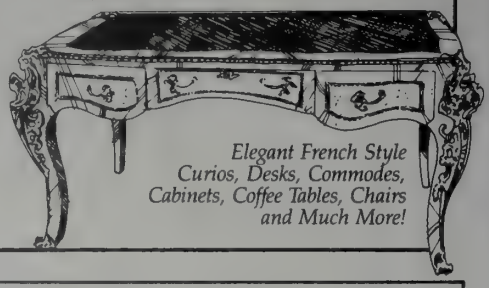
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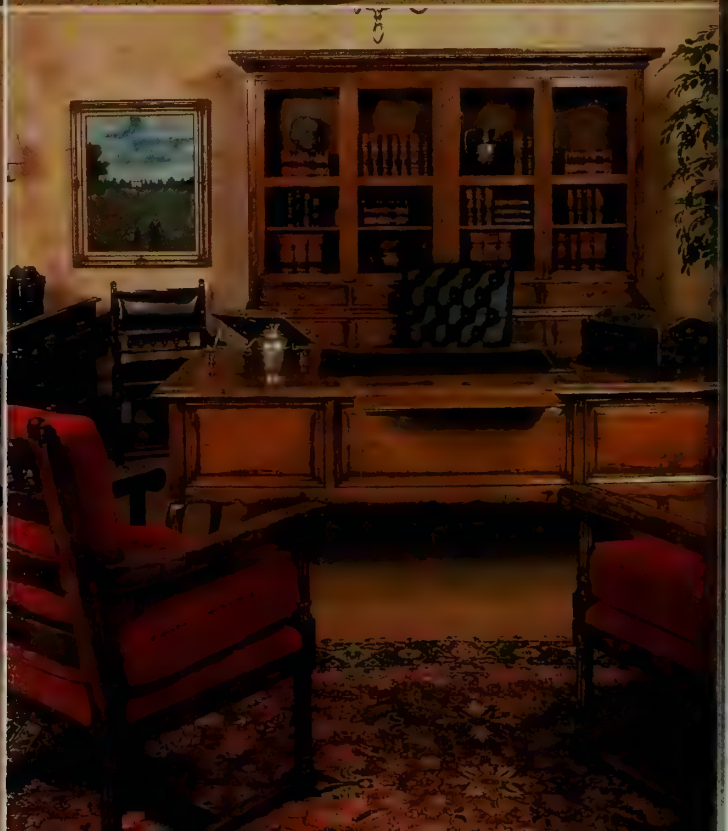
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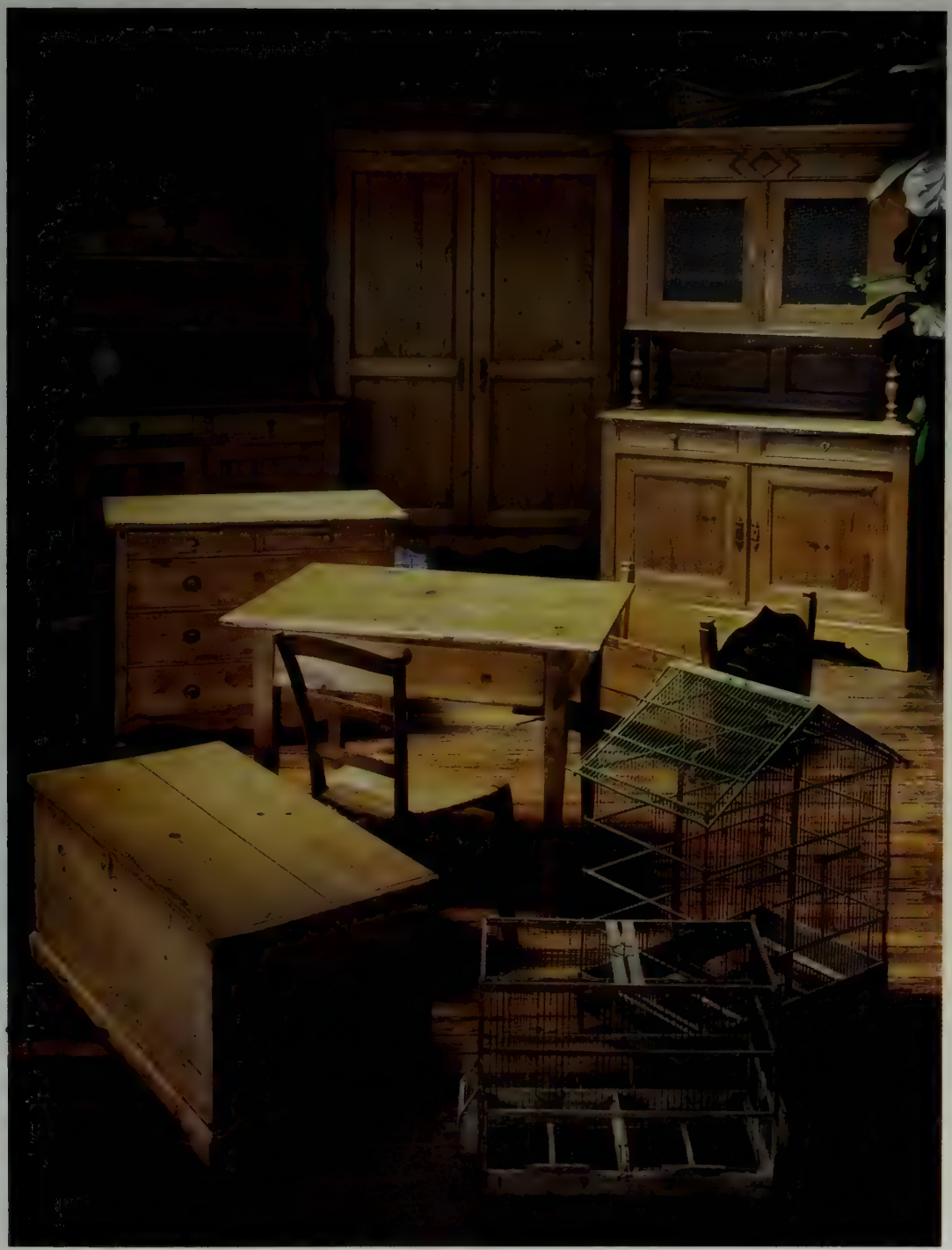
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